ANECDOTES

OF

PAINTING IN ENGLAND;

With some Account of the principal Artists;

And incidental NOTES on other ARTS;

Collected by the late

Mr. GEORGE VERTUE;

And now digested and published from his original MSS.

By Mr. HORACE WALPOLE.

The FOURTH EDITION, with ADDITIONS.

—— The distinguish'd Part of Men
With Compass, Pencil, Sword, or Pen,
Shou'd in Life's Visit leave their Name
In Characters which may proclaim,
That they with Ardour strove to raise
At once their Art's and Country's Praise.

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ANECDOTES of PAINTING, &c.

CHAP. I.

Painters in the Reign of CHARLES II.

THE arts were in a manner expelled with the Royal Family from Britain. The anecdotes of a Civil War are the hiſtory of Deſtruction. In all ages the mob have vented their hatred to Tyrants on the pomp of Tyranny. The magnificence the people have envied, they grow to deteſt, and miſtaking conſequences for cauſes, the firſt objects of their fury are the palaces of their maſters. If Religion is thrown into the quarrel, the moſt innocent arts are catalogued with ſins. This was the caſe in the conteſts between Charles and his parliament. As he had blended affection to the ſciences with a luſt of power, nonſenſe and ignorance were adopted into the liberties of the ſubject. Painting became idolatry;

monuments were deemed carnal pride, and a venerable cathedral ſeemed equally contradictory to Magna Charta and the Bible. Learning and wit were conſtrued to be ſo heathen, that one would have thought the Holy Ghoſt could endure nothing above a pun. What the fury of Henry VIII. had ſpared, was condemned by the Puritans: Ruin was their harveſt, and they gleaned after the Reformers. Had they countenanced any of the ſofter arts, what could thoſe arts have repreſented? How picturesque was the figure of an Anabaptiſt? But ſectaries have no oſtenſible enjoyments; their pleaſures are private, comfortable and groſs. The arts that civilize ſociety are not calculated for men who mean to riſe on the ruins of eſtabliſhed order. Jargon and auſterities are the weapons that beſt ſerve the purpoſes of hereſiarcs and innovators. The ſciences have been excommunicated from the Gnoſtics to Mr. Whitfield.

The reſtoration of royalty brought back the arts, not taſte. Charles II. had a turn to mechanics, none to the politer ſciences. He

He had learned * to draw in his youth; in the imperial library at Vienna is a view of the isle of Jersey, designed by him; but he was too indolent even to amuse himself. He introduced the fashions of the court of France, without its elegance. He had seen Louis XIV. countenance Corneille, Moliere, Boileau, Le Sueur, who forming themselves on the models of the ancients, seemed by the purity of their writings to have studied only in † Sparta. Charles found as much genius at home, but how licentious, how

* See before, vol. ii. p. 172.

† It has been objected by some persons that the expression of *studying in Sparta* is improper, as the Spartans were an illiterate people and produced no authors. A Criticism I think very ill-founded. The purity of the French writers, not their learning, is the object of the text. Many men travelled to Lacedæmon to study the laws and institutions of Lycurgus. Men visit all countries, under the pretence at least of studying the respective manners: nor have I ever heard before that the term *studying* was restricted to meer reading. When I say an author wrote as chastly as if he had studied only in Sparta, is it not evident that I meaned his morals, not his information, were formed on the purest models?

indelicate was the ſtyle he permitted or demanded! Dryden's tragedies are a compound of bombaſt and heroic obſcenity, incloſed in the moſt beautiful numbers. If Wycherley had nature, it is nature ſtark naked. The painters of that time veiled it but little more; Sir Peter Lely ſcarce ſaves appearances but by a bit of fringe or embroidery. His nymphs, generally repoſed on the turf, are too wanton and too magnificent to be taken for any thing but maids of honour. Yet fantaſtic as his compoſitions ſeem, they were pretty much in the dreſs of the times, as is evident by a puritan tract publiſhed in 1678, and intituled, "Juſt and reaſonable Reprehenſions of naked Breaſts and Shoulders." The court had gone a good way beyond the faſhion of the preceding reign, when the galantry in vogue was to wear a lock of ſome favorite object; and yet Prynne had thought that mode ſo damnable, that he publiſhed an abſurd piece againſt it, called, The Unloveli-neſs of Lovelocks. *

The

* At the ſale of the late lady Worſeley, was the portrait

The sectaries, in opposition to the king, had run into the extreme against politeness: The new court, to indemnify themselves and mark aversion to their rigid adversaries, took the other extreme. Elegance and delicacy were the point from which both sides started different ways; and taste was as little sought by the men of wit, as by those who called themselves the men of God. The latter thought that to demolish was to reform; the others, that ridicule was the only rational corrective; and thus while one party destroyed all order, and the other gave a loose to disorder, no wonder the age produced scarce any work of art, that was worthy of being preserved by posterity. Yet in a history of the arts, as in other histories, the times of confusion and barbarism must have their place to preserve the connection, and to ascertain the ebb and flow of genius. One likes to see through what

trait of the duchess of Somerset, daughter of Robert earl of Essex, [Q. Elizabeth's favorite] with a lock of her father's hair hanging on her neck; and the lock itself was in the same auction.

clouds broke forth the age of Auguſtus. The pages that follow will preſent the reader with few memorable names; the number muſt atone for merit, if that can be thought any atonement. The firſt * perſon who made any figure, and who was properly a remnant of a better age, was

ISAAC FULLER.

Of his family or maſters, I find no account, except that he ſtudied many years in France under Perrier, who engraved the antique ſtatues. Graham ſays "he wanted the regular improvements of travel to con-

* Vertue was told by old Mr. Laroon, who ſaw him in Yorkſhire, that the celebrated Rembrandt was in England in 1661, and lived 16 or 18 months at Hull, where he drew ſeveral gentlemen and ſeafaring perſons. Mr. Dahl had one of thoſe pictures. There are two fine whole lengths at Yarmouth, which might be done at the ſame time. As there is no other evidence of Rembrandt being in England, it was not neceſſary to make a ſeparate article for him, eſpecially at a time when he is ſo well known, and his works in ſuch repute, that his ſcratches, with the difference only of a black horſe or a white one, ſell for thirty guineas.

ſider

ſider the antiques, and underſtood the anatomic part of painting, perhaps equal to Michael Angelo, following it ſo cloſe, that he was very apt to make the muſcelling too ſtrong and prominent." But this writer was not aware that the very fault he objects to Fuller did not proceed from not having ſeen the antiques, but from having ſeen them too partially, and that he was only to be compared to Michael Angelo from a ſimilitude of errors, flowing from a ſimilitude of ſtudy. Each caught the robuſt ſtyle from ancient ſtatuary, without attaining it's graces. If Graham had avoided hyperbole, he had not fallen into a blunder. In his hiſtoric compoſitions Fuller is a wretched painter, his colouring was raw and unnatural, and not compenſated by diſpoſition or invention. In portraits his pencil was bold, ſtrong, and maſterly: Men who ſhine in the latter, and miſcarry in the former, want imagination. They ſucceed only in what they ſee. Liotard is a living inſtance of this ſterility. He cannot paint a blue ribband if a lady is dreſſed in pur-

ple knots. If he had been in the priſon at the death of Socrates, and the paſſions were as permanent as the perſons on whom they act, he might have made a finer picture than Nicolò Pouſſin.

Graham ſpeaks of Fuller as extravagant and burleſque in his manners, and ſays, that they influenced the ſtyle of his works. * The former character ſeems more true than the latter. I have a picture of Ogleby by him, in which he certainly has not debaſed his ſubject, but has made Ogleby appear a moonſtruck bard, inſtead of a contemptible one. The compoſition has more of Salvator than of Brauwer. His own † portrait in the gallery at Oxford is capricious, but touched with great force and character.

* Elſum in an epigram, that is not one of his worſt, agrees with this opinion;

On a drunken Sot,

His head does on his ſhoulder lean,
His eyes are ſunk and hardly ſeen;
Who ſees this ſot in his own colour
Is apt to ſay, 'twas done by Fuller.

† It is much damaged, and was given to the Univerſity by Dr. Clarke.

His

His altar-pieces at * Magdalen and All-ſouls colleges in Oxford are deſpicable. At Wadham college is an altar-cloth in a ſingular manner, and of merit: It is juſt bruſhed over for the lights and ſhades, and the colours melted in with a hot iron. He painted too the inſide of St. Mary Abchurch in Canon-ſtreet.

While Fuller was at Oxford he drew ſeveral portraits, and copied Dobſon's decollation of St. John, but varying the faces from real perſons. For Herodias, who held the charger, he painted his own miſtreſs; her mother for the old woman receiving the head in a bag, and the ruffian, who cut it off, was a noted bruiſer of that age. There was beſides a little boy with a torch, which illuminated the whole picture. Fuller received 60 pieces for it. In king James's catalogue is mentioned a picture by him, repreſenting Fame and Honour treading down Envy. Colonel Seymour † had a

* Mr. Addiſon wrote a latin poem in praiſe of it.

† Vertue bought it, and from his ſale I purchaſed it.

head

head of Pierce, the carver, by Fuller. He was much employed to paint the great taverns * in London; particularly the mitre in Fenchurch-ſtreet, where he adorned all the ſides of a great room in pannels, as was then the faſhion. The figures were as large as life; a Venus, Satyr and ſleeping Cupid; a boy riding a goat and another fallen down, over the chimney; this was the beſt part of the performance, ſays Vertue; Saturn devouring a child, Mercury, Minerva, Diana, Apollo; and Bacchus, Venus, and Ceres embracing; a young Silenus fallen down, and holding a goblet, into which a boy was pouring wine; the ſeaſons between the windows, and on the ceiling two angels ſupporting a mitre, in a large circle; this part was very bad, and the colouring of the Saturn too raw, and his figure too muſcular. He painted five very large pictures, the hiſtory of the king's eſcape after the battle of

* Sir P. Lely ſeeing a portrait of Norris, the king's frame-maker, an old grey-headed man, finely painted by Fuller, lamented that ſuch a genius ſhould drown his talents in wine.

Worcefter; they coft a great fum, but were little efteemed.

Vertue had feen two books with etchings by Fuller; the firft, Cæfar Ripa's Emblems; fome of the plates by Fuller, others by Henry Cooke and Tempefta. The fecond was called, Libro da Difegnare: 8 or 10 of the plates by our painter.

He died in Bloomfbury-fquare, July 17, 1672, and left a fon, an ingenious but idle man, according to Vertue, chiefly employed in coach-painting. He led a diffolute life and died young.

Fuller had one Scholar, Charles Woodfield; who entered under him at Oxford, and ferved feven years. He generally painted views, buildings, monuments, and antiquities, but being as idle as his mafter's fon, often wanted neceffaries. He died fuddenly in his chair in the year 1724, at the age of 75.

CORNELIUS BOLL,

A painter of whom I find no particulars, but

but that he made views of London before the fire, which proves that he was here early in this reign if not in the laſt; theſe views were at Sutton-place in Surrey, and repreſented Arundel-houſe, Somerſet-houſe and the Tower. Vertue, who ſaw them, ſays, they were in a good free taſte.

JOHN FREEMAN,

An hiſtoric painter, was a rival of Fuller, which ſeems to have been his greateſt glory. He was thought to have been poiſoned in the Weſt-indies, but however died in England, after having been employed in painting ſcenes for the theatre in Covent-garden. *

REMÈE or REMIGIUS VAN LEMPUT,

Was born at Antwerp, and arrived at ſome excellence by copying the works of Vandyck; he imitated too with ſucceſs the

* Graham, p. 419.

Flemiſh

Flemiſh maſters, as Stone did the Italians; and for the works of Lely, Remèe told that maſter that he could copy them better than Sir Peter could himſelf. I have already mentioned his ſmall picture from Holbein, of the two Henrys and their queens, and that his purchaſe in king Charles's ſale of the king on horſeback was taken from him by a ſuit at law, after he had demanded 1500 guineas for it at Antwerp and been bidden 1000. The earl of Pomfret at Eaſton had a copy of Raphael's Galatea by him and at Penſhurſt is a ſmall whole length of Francis earl of Bedford æt. 48, 1636, from Vandyck. Mr. Stevens, hiſtoriographer to the king, had ſome portraits of his family painted by Remèe. The latter had a well-choſen collection of prints and drawings. * He died in Nov. 1675, and was buried in the church-yard of Covent-garden, as his ſon Charles had been in 1651. His daughter was a paintreſs, and married to Thomas, brother of

* Graham, p. 458.

ROBERT

ROBERT STREATER,

Who was appointed ſerjeant painter at the reſtoration. He was the ſon of a painter and born in Covent-garden, 1624, and ſtudied under Du Moulin. Streater did not confine himſelf to any branch of his art, but ſucceeded beſt in architecture, perſpective, landſcape and ſtill life. Graham calls him the greateſt and moſt univerſal painter that ever England bred, but with about as much judgment, as where he ſays that Streater's being a good hiſtorian contributed not a little to his perfection in that way of painting. He might as well ſay that reading the Rape of the Lock would make one a good hair-cutter. I ſhould rely more on Sanderſon, who ſpeaking of landſcape, ſays " of our own nation I know none more excellent but Streater, who indeed is a compleat maſter therein, as alſo in other arts of etching, * graving, and

* He engraved a plate of the battle of Naſeby. The plates for Sir Robert Stapleton's Juvenal were deſigned by Streater, Barlow and Danckers.

his

his work of architecture and perſpective; not a line but is true to the rules of art and ſymmetry *." And again, comparing our own countrymen with foreigners, in different branches, he adds, " Streater in all paintings †." But from the few works that I have ſeen of his hand, I can by no means ſubſcribe to theſe encomiums: The Theatre at Oxford, his principal performance, is a very mean one; yet Streater was as much commended for it, as by the authors I have mentioned for his works in general. One Robert Whitehall ‡, a poetaſter of that age, wrote a poem called Urania, or a deſcription of the painting at the top of the Theatre at Oxford, which concluded with theſe lines,

> That future ages muſt confeſs they owe
> To Streater more than Michael Angelo.

At Oxford Streater painted too the chapel

* Graphice, p. 19.

† Ib. 20.

‡ V. Wood's Athenæ, vol. ii. p. 786. A deſcription in proſe of that painting is in the new Oxford-guide.

at All-ſouls, except the Reſurrection, which is the work of Sir James Thornhill. Vertue ſaw a picture, which he commends, of a Dr. Prujean, * in his gown and long hair, one hand on a death's head, and the other on ſome books, with this inſcription, *Amicitiæ ergo pinxit Rob. Streater*: And in the poſſeſſion of a captain Streater, the portrait of Robert by himſelf; of his brother Thomas, by Lankrink; and of Thomas's wife, the daughter of Remèe, by herſelf. Vertue had alſo ſeen two letters, directed to ſerjeant Streater at his houſe in Long-acre; the firſt from the † earl of Cheſterfield dated June 13, 1678, mentioning a picture of Mutius Scævola, for which he had paid him 20*l.* and offering him 160*l.* if he would

* Vertue met with a print, Opinion ſitting in a tree, thus inſcribed, Viro clariſs. Dno. Franciſco Prujeano, Medico, omnium bonarum artium & elegantiarum Fautori & admiratori ſummo. D. D. D. H. Peacham.

† This was earl Philip, mentioned in the Memoires de Grammont. He was very handſome, and had remarkably fine hair. Lord Harrington has a good head of him by Sir Peter Lely, in which theſe circumſtances are obſerved.

paint

paint ſix ſmall pictures with figures. His lordſhip commends too the ſtory of Rinaldo, bought of Streater, but wiſhes the idea of the Hero had been taken from the duke of Monmouth or ſome very handſome man. The other letter was from the * earl of Briſtol at Wimbledon, about ſome paintings to be done for him.

† Other works of Streater, were cielings at Whitehall; the war of the giants at Sir Robert Clayton's, Moſes and Aaron at St. Michael's Cornhill, and all the ſcenes at the old playhouſe. He died in 1680, at the age of 56 not long after being cut for the ſtone, though Charles II. had ſo much kind-

* The famous George lord Digby. There is at Althorp a ſuit of arras with his arms, which he gave to his daughter the counteſs of Sunderland, whom I mention to rectify a common blunder: It is the portrait of this lady, Anne Digby, who had light hair and a large ſquare face, that is among the beauties at Windſor, and not her mother-in-law Sachariſſa, who had a round face, and dark hair, and who probably was no beauty in the reign of Charles II.

† Graham 465. James II. had ſeven of his hand. V. his catalogue.

 neſs

nefs for him as to fend for a furgeon from Paris to perform the operation. He had a good collection of Italian books, prints, drawings and pictures, which, on the death of his fon in 1711, were fold by auction. Among them were the following by Streater himfelf, which at leaft fhow the univerfality of his talent; Lacy the player; a hen and chickens; two heads; an eagle; a landfcape and flowers; a large pattern of the king's arms; Ifaac and Rebecca; fruit-pieces; Abraham and Ifaac; the nativity; Jacob's vifion; Mary Magdalen; building and figures; two dogs. They fold, fays Vertue, for no great price; fome for five pounds, fome for ten.

HENRY ANDERTON*,

Was difciple of Streater, whofe manner he followed in landfcape and ftill-life. Afterwards he travelled to Italy, and at his return took to portrait-painting, and having drawn the famous Mrs. Stuart, duchefs of

* V. Graham.

Richmond,

Richmond, he was employed by the king and court, and even interfered with the bufinefs of Sir Peter Lely. Anderton died foon after the year 1665.

FRANCIS VANSON, or VANZOON,

Was born at Antwerp, and learned of his father, a flower painter, but he came early into England, and marrying Streater's niece, fucceeded to much of her uncle's bufinefs. Vertue and Graham commend the freedom of his pencil, but his fubjects were ill-chofen. He painted ftill-life, oranges and lemons, plate, damafk curtains, cloths of gold, and that medley of familiar objects that ftrike the ignorant vulgar. In Streater's fale, mentioned above, were near thirty of Vanfon's pieces, which fold well; among others, was the crown of England, and birds in water-colours. Vanfon's patron was the * earl of Radnor,

* Charles Bodville Robartes, fecond earl of Radnor, who fucceeded his grandfather in 1684, and was lord warden

Radnor, who at his houſe in St. James's ſquare, had near eighteen or twenty of his works, over doors and chimnies, &c. there was one large piece, loaded with fruit, flowers, and dead game by him, and his own portrait in it, painted by Laguerre, with a hawk on his fiſt. The ſtair-caſe of that houſe was painted by Laguerre, and the apartments were ornamented by the principal artiſts then living, as Edema, Wyck, Roeſtraten, Danckers, old Griffier, young Vandevelde and Sybrecht. The collection * was ſold in 1724. Some of his pictures were eight or nine feet high, and in them he propoſed to introduce all the me-

warden of the ſtanneries, and by king George I. made treaſurer of the chambers. He died in 1723.

* In this ſale were ſome capital pictures, as Rubens and his miſtreſs (I ſuppoſe it ſhould be his wife, and that it is the picture at Blenheim) ſold for 130 guineas; the martyrdom of St. Laurence by Vandyck, 65 guineas; a ſatyr with a woman milking a goat by Jordan of Antwerp, 160 guineas; and the family piece, which I have mentioned in the life of Vandyck, bought by Mr. Scawen for 500*l*.

dicinal plants in the physic garden at Chelsea, but grew tired of the undertaking, before he had compleated it. He lived chiefly in Long-acre, and lastly in St. Alban's-street, where he died in the year 1700, at past fifty years of age.

SAMUEL VAN HOOGSTRATEN,

Was another of those painters of still-life, a manner at that time in fashion. It was not known that he had been in England, till Vertue discovered it by a picture of his hand at a sale in Covent-garden 1730. The ground represented a walnut-tree board, with papers, pens, penknife and an English almanack of the year 1663, a gold medal, and the portrait of the author in a supposed ebony frame, long hair inclining to red, and his name, S. V. Hoogstraten. The circumstance of the English almanack makes it probable that this painter was in England at least in that year, and Vertue found it confirmed by Houbraken

his ſcholar, who in his lives * of the painters ſays, that Hoogſtraten was born at Dordrecht in 1627, was firſt inſtructed by his father, and then by Rembrandt. That he painted in various kinds, particularly ſmall portraits, and was countenanced by the emperor and king of Hungary. That he travelled to Italy, and came to England; that he was author of a book on painting, called Zichtbare Waerelt geſelt worden, and died at Dordrecht in 1678.

BALTHAZAR VAN LEMENS,

Was among the firſt that came over after the reſtoration, when a re-eſtabliſhed court promiſed the revival of arts, and conſequently advantage to artiſts, but the poor man was as much diſappointed as if he had been uſeful to the court in it's depreſſion. He was born at Antwerp in 1637, and is

* There is alſo an account of him in the ſecond volume of Deſcamps, which was publiſhed but a little time before the death of Vertue.

ſaid

ſaid * to have ſucceeded in ſmall hiſtories; but not being encouraged, and having a fruitful invention and eaſy pencil, his beſt profit was making ſketches for others of his profeſſion. He lived to 1704, and was buried in Weſtminſter. His brother, who reſided at Bruſſels, painted a head of him.

ABRAHAM HONDIUS,

Was born at Rotterdam in 1638: when he came to England or who was his maſter is not known. His manner indeed ſeems his own; it was bold and free, and except Rubens and Snyder, few maſters have painted animals in ſo great a ſtyle. Though he drew both figures and landſcape, dogs and huntings were his favorite ſubjects. Vertue ſays he was a man of humour, and that one of his maxims was, that the goods of

* Graham. A head of Charles I. by one Lemons is mentioned in that king's collection p. 72. Whether the father of this perſon, or whether a different name, as there is a ſlight variation in the orthography, I do not know.

other men might be uſed as our own; and that finding another man's wife of the ſame mind, he took and kept her till ſhe died; after which he married. He lived on Ludgate-hill, but died of a ſevere courſe of the gout in 1695, at the blackmoor's head over-againſt Water-lane, Fleet-ſtreet. One of his firſt pictures was the burning of Troy; and he frequently painted candle-lights. His beſt was a dog-market, ſold at Mr. Halſted's auction in 1726: Above on ſteps were men and women well executed. My father had two large pieces of his hand, the one a boar, the other a ſtag-hunting, very capital. Vertue mentions beſides a landſcape painted in 1666: Diana returned from hunting, and a bull-baiting, dated 1678.

Jodocus Hondius, probably the grandfather of Abraham, had been in England before, and was an engraver of maps. He executed ſome of Speed's, and * one of the voyages of Thomas Cavendiſh and Sir

* V. Britiſh Librarian.

Francis

Francis Drake round the globe. He alſo engraved a genealogic chart of the Houſes of York and Lancaſter, with the arms of the knights of the garter to the year 1589, drawn by Thomas Talbot; a map of the Roman empire; another of the Holy-land; and particularly the celeſtial and terreſtrial globes, the largeſt that had then ever been printed. I ſhall ſay nothing more of him in this place (as the catalogue of Engliſh engravers I reſerve for a ſeparate volume) but that he left a ſon Henry, born in London, whom I take for the father of Abraham Hondius, and who finiſhed ſeveral things that had been left imperfect by Jodocus.

Mr. WILLIAM LIGHTFOOT *,

An Engliſh painter of perſpective, landſcape and architecture, in which laſt ſcience he practiced too, having ſome ſhare in the Royal-exchange. He died about 1671.

* Graham.

Sir

Sir PETER LELY,

Not only the moſt capital painter of this reign, but whoſe works are admitted amongſt the claſſics of the art, was born at Soeſt in Weſtphalia, where his father, a captain of foot, was in garriſon. His name was Vander Vaas, but being born at the Hague in a perfumer's ſhop, the ſign of the Lilly, he received the appellation of captain Du Lys or Lely, which became the proper name of the ſon. He received his firſt inſtructions in painting from one De Grebber, and began with landſcape and hiſtoric figures leſs than life; but coming to England in 1641, and ſeeing the works of Vandyck, he quitted his former ſtyle and former ſubjects, and gave himſelf wholly to portraits in emulation of that great man. His ſucceſs was conſiderable, though not equal to his ambition; if in nothing but ſimplicity, he fell ſhort of his model, as Statius or Claudian did of Virgil. If Vandyck's portraits are often tame and ſpiritleſs, at leaſt they are natural. His laboured draperies flow with

 eaſe,

eaſe, and not a fold but is placed with propriety. Lely ſupplied the want of taſte with clinquant; his nymphs trail fringes and embroidery through meadows and purling ſtreams. Add, that Vandyck's habits are thoſe of the times; Lely's a ſort of fantaſtic night-gowns, faſtened with a ſingle pin *. The latter was in truth the ladies-painter; and whether the age was improved in beauty or in † flattery, Lely's women are certainly much handſomer than thoſe of Vandyck. They pleaſe as much more, as they evidently meaned to pleaſe; he caught the reigning character, and

——— on animated canvaſs ſtole
The ſleepy eye that ſpoke the melting ſoul.

I don't know whether even in ſoftneſs of

* Your night-gown faſten'd with a ſingle pin;
Fancy improv'd the wond'rous charms within.
L. M. W. Montagu.

† This ſuſpicion is authorized by Mr. Dryden, who ſays, "It was objected againſt a late noble painter, that he drew many graceful pictures, but few of them were like: And this happened to him, becauſe he always ſtudied himſelf more than thoſe who ſat to him."
Pref. to ſecond part of his miſcellanies.

the

the flesh he did not excell his predecessor. The beauties at Windsor are the court of Paphos, and ought to be engraved for the memoires of it's charming historiographer,* count Hamilton. In the portraits of † men, which he seldomer painted, Lely scarce came up to Sir Antony; yet there is a whole length of Horatio lord Townshend by the former, at Rainham, which yields to few of the latter.

At Lord Northumberland's at Sion, is a remarkable picture of King Charles I. holding a letter, directed, "au roi monseigneur," and the Duke of York æt. 14. presenting a penknife to him to cut the strings. It was drawn at Hampton-court, when the king was last there, by Mr. Lely, who

* Author of the memoires de Grammont.

† I must except a very fine head in my possession of the earl of Sandwich; it is painted with the greatest freedom and truth; a half-length of an alderman Leneve in his habit, one of the finest portraits I ever saw, the hand is exquisitely well painted; and a portrait of Cowley when a youth, which has a pastoral simplicity and beauty that are perfectly characteristic.

was

was * earneſtly recommended to him. I ſhould have taken it for the hand of Fuller or Dobſon. It is certainly very † unlike Sir Peter's latter manner, and is ſtronger than his former. The king has none of the

* The author of the Abregè de la vie des plus fameux Peintres in two volumes quarto, 1745, ſays it was at the recommendation of the earl of Pembroke. This piece of ignorance is pardonable in a Frenchman, but not in Graham, from whom he borrowed it, and who ſpecifies that it was Philip earl of Pembroke, a man too well known for the part he took, to leave it probable that he either recommended a painter to his abandoned maſter at that criſis, or that his recommendation was ſucceſsful. He was more likely to have been concerned in the following paragraph, relating to Cromwell.

† Yet it is certainly by him: The earl of Northumberland has Sir Peter's receipt for it, the price 30*l.* There is a poem by Lovelace on this very picture, p. 61. R. Symondes too mentions it, and the portraits of the duke of York, and the lady Elizabeth, ſingle heads, both now at the earl of Northumberland's at Sion; the firſt, very pleaſing, the other, as valuable, for being the only one known of that princeſs. There was another of the duke of Glouceſter with a fountain by him, which is wanting. Symondes adds, Sir Peter had 5*l.* for a ritratto; 10*l.* if down to the knees.

melancholy

melancholy grace which Vandyck alone, of all his painters, always gave him. It has a fterner countenance, and expreffive of the tempefts he had experienced.

Lely drew the rifing fun, as well as the fetting. Captain Winde told Sheffield duke of Buckingham that Oliver certainly fat to him, and while fitting, faid to him, "Mr. Lely, I defire you would ufe all your fkill to paint my picture truly like me, and not flatter me at all; but remark all thefe roughneffes, pimples, warts, and every thing as you fee me, otherwife I never will pay a farthing for it."

It would be endlefs to recapitulate the * works of this mafter: though fo many have merit, few are admirable or curious enough to be particularized. They are generally portraits to the knees, and moft of them, as I have faid, of ladies. † Few of his hiftoric pieces

* Several by him and Vandyck are in the gallery at Althorp, one of thofe enchanted fcenes which a thoufand circumftances of hiftory and art endear to a penfive fpectator.

† Waller, as galant a poet, as Lely was a painter, has

pieces are known; at Windſor is a Magdalen, and a naked Venus aſleep; the duke of Devonſhire has one, the ſtory of Jupiter and Europa; lord Pomfret had that of Cimon and Iphigenia, and at Burleigh is Suſanna with the two Elders. In Streater's

has twice celebrated him; in the night-piece he ſays,

> Mira can lay her beauty by,
> Take no advantage of the eye,
> Quit all that Lely's art can take,
> And yet a thouſand captives make.

And in his verſes to a lady from whom he received a poem he had loſt,

> The picture of fair Venus (that
> For which men ſay the goddeſs ſat)
> Was loſt, till Lely from your look
> Again that glorious image took.

In Lovelace's poems is one addreſſed to Sir Peter, who deſigned a little frontiſpiece to the Elegies on Lovelace's death, printed at the end of his poems. Faithorne engraved that plate at Paris.

Charles Cotton wrote a poem to him on his picture of the lady Iſabella Thynne. See Mr. Hawkins's curious edition of Iſaac Walton's Compleat Angler, in the Life of Cotton. He was celebrated too by a Dutch bard, John Vallenhove. Deſcamps vol. ii. 258.

ſale

ſale was a Holy Family, a ſketch in black and white, which ſold for five pounds; and Vertue mentions and commends another, a Bacchanal of four or five naked boys, ſitting on a tub, the wine running out; with his mark P̶L. Lens made a mezzotinto from a Judgment of Paris by him; another was of Suſanna and the Elders. His deſigns are not more common; they are in Indian ink, heightened with white. He ſometimes painted in crayons, and well; I have his own head by himſelf: Mr. Methuen has Sir Peter's and his family in oil. They repreſent a concert in a landſcape. A few heads are known by him in water-colours, boldly and ſtrongly painted: they generally have his cypher to them.

He was knighted by Charles II. and married a beautiful Engliſh-woman of family, but her name is not recorded. In town he lived in Drury-lane, in the ſummer at Kew, * and always kept a handſome table.

* See an account of the lord-keeper Guildford's friendſhip to Sir Peter Lely and his family, particularly in

table. His * collection of pictures and drawings was magnificent; he purchased many of Vandyck's and the earl of Arundel's; and the second Villiers pawned many to him, that had remained of his father the duke of Buckingham's. This collection, after Sir Peter's death, was sold by auction, † which lasted forty days, and produced 26,000*l*. He left besides an estate in land of 900*l*. a year. ‡ The drawings he had collected may be known by his initial letters P. L.

in relation to his house, in Roger North's Life of the Keeper. P p 299, 300, 311, &c. Roger North was his executor, and guardian of his natural son, who died young.

* See a List of part of it, printed with the duke of Buckingham's collection by Bathoe. It mentions twenty-six of Vandyck's best pictures.

† The sale began April 18, 1682, O. S. In the conditions of sale was specified that immediately upon the sale of each picture, the buyer should seal a contract for payment, according to the custom in great sales.

‡ Sir Peter gave 50*l*. towards the building of St. Paul's.

In 1678 Lely encouraged one * Freres, a painter of hiſtory, who had been in Italy, to come from Holland. He expected to be employed at Windſor, but finding Verrio preferred, † returned to his own country. Sir Peter had diſguſts of the ſame kind from Simon Varelſt, patronized by the duke of Buckingham; from Gaſcar who was brought over by the ducheſs of Portſmouth; and from the riſing merit of Kneller, whom the French author I have mentioned, ſets with little reaſon far below Sir Peter. Both had too little variety in airs of heads; Kneller was bolder and more careleſs, Lely more delicate in finiſhing. The latter ſhowed by his pains how high he could arrive: It is plain that if Sir Godfrey had painted much leſs and applied more, he would have been the greater maſter. This perhaps is as true a parallel, as

* See an account of this Theodore Freres in Deſcamps, vol. iii. p. 149.

† While he was here, one Thomas Hill a painter, and Robert Williams a mezzotinter, learned of him.

 the

the French author's, who thinks that Kneller might have difputed with Lely in the beauty of his head of hair. Defcamps is fo weak as to impute Sir Peter's death to his jealoufy of Kneller, though he owns it was almoft fudden; an account which is almoft nonfenfe, efpecially as he adds that Lely's phyfician, who knew not the caufe of his malady, heightened it by repetitions of Kneller's fuccefs. It was an extraordinary kind of fudden death!

Sir Peter Lely * died of an apoplexy as he

* The celebrated aftronomer and mifer Robert Hooke was firft placed with Sir Peter Lely, but foon quitted him, from not being able to bear the fmell of the oil-colours. But though he gave up painting, his mechanic genius turned, among other ftudies, to architecture. He gave a plan for rebuilding London after the fire; but though it was not accepted, he got a large fum of money, as one of the commiffioners, from the perfons who claimed the feveral diftributions of the ground, and this money he locked up in an iron cheft for thirty years. I have heard that he defigned the college of Phyficians; he certainly did Afk's hofpital near Hoxton. He was very able, very fordid, cynical, wrongheaded and whimfical. Proof enough of the laft, was

he was drawing the duchefs of Somerfet, 1680, and in the 63d year of his age. He was buried in the church of Covent-garden, where is a monument with his buft, carved by Gibbons, and a * latin epitaph by Flatman.

JOSEPH BUCKSHORN,

A Dutchman, was fcholar of Lely, whofe works he copied in great perfection, and fome of Vandyck's, particularly the earl of Strafford, which was in the poffeffion of Watfon earl of Rockingham. Vertue mentions the portraits of Mr. Davenant and his wife, fon of Sir William, by Buckfhorn. He painted draperies for Sir Peter, and dying at the age of 35 was buried at St. Martin's.

was his maintaining that Ovid's Metamorphofis was an allegoric account of earthquakes. See the hiftory of his other qualities in the Biographia Britannica, vol. iv.

* See it in Graham, p. 447.

JOHN

JOHN GREENHILL, *

The moſt promiſing of Lely's ſcholars, was born at † Saliſbury of a good family, and at twenty copied Vandyck's picture of Killigrew with the dog, ſo well that it was miſtaken for the original. ‡ The print of Sir William Davenant, with his noſe flattened, is taken from a painting of Greenhill. His heads in crayons were much admired, and that he ſometimes engraved, appears from a print of his brother Henry, a merchant of Saliſbury, done by him in 1667; it has a long inſcription in latin. At firſt he was very laborious, but becoming acquainted with the players, he fell into a

* The French author calls him Greenfill; the public is much obliged to perſons who write lives of thoſe whoſe very names they cannot ſpell!

† He painted a whole length of Dr. Seth Ward biſhop of Saliſbury, as chancellor of the garter, which was placed in the town-hall there.

‡ General Cholmondeley has a fine half length of a young man in armour by Greenhill, in which the ſtyles of both Vandyck and Lely are very diſcernible.

debauched courſe of life, and coming home late one night from the Vine tavern, he tumbled into a kennel in Long-acre, and being carried to Parrey Walton's, the painter, in Lincoln's-inn-fields, where he lodged, * died in his bed that night, in the flower of his age. He was buried at St. Giles's, and Mrs. Behn, who admired his perſon and turn to poetry, wrote an elegy on his death.

Graham tells a ſilly ſtory of Lely's being † jealous of him, and refuſing to let Greenhill ſee him paint, till the ſcholar procured his maſter to draw his wife's picture, and ſtood behind him while he drew it. The improbability of this tale is heightened by an anecdote which Walton told Vertue; or if true, Sir Peter's generoſity appears the greater, he ſettling forty pounds a year on Greenhill's widow, who was left with ſeveral children and in great indigence.

* He died May 19, 1676.

† Yet it appears from Mr. Beale's pocket-book, that Sir Peter was a little infected with that failing. V. p. 129 of this volume.

She

She was a very handſome woman; but did not long enjoy that bounty, dying mad in a ſhort time after her huſband.

——— DAVENPORT,

Another Scholar of Lely, and good imitator of his manner, lived afterwards with his fellow diſciple Greenhill; and beſides painting had a talent for muſic and a good voice. He died in Saliſbury-court, in the reign of king William, aged about 50.

PROSPER HENRY LANKRINK,*

Of German extraction, born about 1628; his father, a ſoldier of fortune, brought his wife and this his only ſon into the Netherlands, and obtaining a commiſſion there, died at Antwerp. The widow deſigned the boy for a monk, but his inclination to painting diſcovering itſelf early, he was permitted to follow his genius. His beſt leſſons he obtained in the academy at Antwerp, and from the collection of Mynheer Van Lyan. The youth made a good choice,

* V. Graham.

chiefly drawing after the deſigns of Salvator Roſa. On his mother's death, from whom he inherited a ſmall fortune, he came to England, and was patronized by Sir Edward Spragge, and Sir William Williams, whoſe houſe was filled with his works; but being burned down, not much remains of Lankrink's hand, he having paſſed great part of his time in that gentleman's ſervice. His landſcapes are much commended. Sir Peter Lely employed him for his back-grounds. A ſingle ceiling of his was at Mr. Kent's at Cauſham, in Wiltſhire near Bath. He ſometimes drew from the life, and imitated the manner of Titian, in ſmall figures for his landſcapes. Some of thoſe were in the hands of his patrons, Mr. Henly, Mr. Trevor, Mr. Auſten, and Mr. Hewitt, the latter of whom had a good collection of pictures. So had Lankrink himſelf, and of drawings, prints and models. He bought much at Lely's ſale, for which he borrowed money of Mr. Auſten; to diſcharge which debt Lankrink's collection was ſeized after his death and ſold. He went deep into the

pleaſures

pleaſures of that age, grew idle and died in 1692 in Covent-garden, and was buried at his own requeſt under the porch of that church. A limning of his head was in Streater's ſale.

JOHN BAPTIST GASPARS,

Was born at Antwerp, and ſtudied under Thomas Willeborts Boſſaert, a diſciple of * Rubens. Baptiſt Gaſpars, (who muſt not be confounded with Baptiſt Monoyer, the flower-painter) came into England during the civil war, and entered into the ſervice of general Lambert; upon the reſtoration he was employed by Sir Peter Lely to paint his poſtures, and was known by the name of Lely's Baptiſt. He had the ſame buſineſs under Riley and Sir Godfrey Kneller. He drew well, and make good deſigns for tapeſtry. The portrait of Charles II. in Painter's-hall, and another of the ſame prince, with mathematical inſtruments in

* Graham by miſtake ſays of Vandyck. There is a fine little holy family at Houghton by Willeborts, from a large one of Rubens.

the

the hall of St. Bartholomew's hoſpital, were painted by this Baptiſt, who died in 1691, and was buried at St. James's.

JOHN VANDER EYDEN, *

A portrait painter of Bruſſels, copied and painted draperies for Sir Peter, till marrying he ſettled in Northamptonſhire, where he was much employed, particularly by the earls of Rutland and Gainſborough and the lord Sherard, at whoſe houſe he died about 1697, and was buried at Staplefort in Leiceſterſhire.

Mrs. ANNE KILLIGREW,

Daughter of Dr. Henry Killigrew † maſter of the Savoy, and one of the Prebendaries of Weſtminſter, was born in St. Martin's-lane, London, a little before the reſtoration.

* Graham. This was not Vander-Eyden, ſo famous for his neat manner of painting ſmall views of ſtreets and houſes.

† See an account of him in Wood's Athenæ, vol. ii. col. 1035.

Her

Her family was remarkable for it's loyalty, accompliſhments, and wit, and this young lady promiſed to be one of it's faireſt ornaments. Antony Wood ſays ſhe was a grace for beauty, and a muſe for wit. Dryden has celebrated her genius for painting and poetry in a very long ode, in which the rich ſtream of his numbers has hurried along with it all that his luxuriant fancy produced in his way; it is an harmonious hyperbole compoſed of the fall of Adam, Arethuſa, Veſtal Virgins, Diana, Cupid, Noah's-ark, the Pleiades, the valley of Jehoſaphat and the laſt Aſſizes: Yet Antony Wood aſſures us "there is nothing ſpoken of her, which ſhe was not equal to, if not ſuperior;" and his proof is as wiſe as his aſſertion, for, ſays he, "if there had not been more true hiſtory in her praiſes, than compliment, her father would never have ſuffered them to paſs the preſs." She was maid of honour to the ducheſs of York, and died of the ſmall-pox in 1685, in the 25th year of her age.

Her poems were publiſhed after her death in a thin quarto, with a print of her, taken

from her portrait drawn by herſelf, which, with the leave of the authors I have quoted, is in a much better ſtyle than her poetry, and evidently in the manner of Sir Peter Lely. She drew the pictures of James II. and of her miſtreſs, Mary of Modena; ſome pieces of ſtill-life and of hiſtory; three of the latter ſhe has recorded in her own poems, St. John in the wilderneſs, Herodias with the head of that ſaint, and two of Diana's nymphs. At admiral Killigrew's ſale 1727, were the following pieces by her hand; Venus and Adonis; a Satyr playing on a pipe; Judith and Holofernes; a woman's head; the Graces dreſſing Venus; and her own portrait: "Theſe pictures, ſays Vertue, I ſaw but can ſay little."

She was buried in the chapel of the Savoy, where is a monument to her memory, with a latin epitaph, which, with the tranſlation, may be ſeen prefixed to her poems, and in Ballard's Memoires of learned ladies, p. 340.

BUST-

—— BUSTLER, *

A Dutch painter of hiftory and portraits. Mr. Elfum of the Temple, whofe tracts on painting I have mentioned, had a picture of three boors painted by this man, the landfcape behind by Lankrink, and a little dog on one fide by Hondius.

DANIEL BOON,

Of the fame country, a droll painter, which turn he meaned to exprefs both in his large and fmall pieces. He lived to about the year 1700. There is a mezzotinto of him playing on a violin.

ISAAC PALING, †

Another Dutchman, Scholar of Abraham Vander Tempel, was many years in England, and practiced portrait-painting. He returned to his own country in 1682.

* From Graham, p. 405, as is the following article.

† From Houbraken's Lives of the Painters.

HENRY

HENRY PAERT or PEART,

Difciple of Barlow, and afterwards of Henry Stone, from whom he contracted a talent for copying. He exerted this on moft of the hiftoric pieces of the royal collection. I fuppofe he was an indifferent performer, for Graham fays he wanted a warmth and beauty of colouring, and that his copies were better than his portraits. Vertue mentions a half length of James earl of Northampton, copied from a head by Paert, who then lived in Pall-mall.* He died in 1697, or 98.

HENRY DANKERS,

Of the Hague, was bred an engraver, but by the perfuafion of his brother John, who was a painter of hiftory, he turned to landfcape, and having ftudied fome time in Italy, came to England, where he was countenanced by Charles II. and employed in drawing views of the royal palaces, and the

* There is a print from his painting of a Morocco embaffador, 1682.

fea-

fea-ports of England and Wales. Of his firft profeffion there is a head after Titian, with his name Henricus Dankers Hagienfis fculpfit. Of the latter, were feveral in the royal collection; James II. had no fewer* than twenty-eight † views and landfcapes by him; one of them was a fliding piece before a picture of Nell Gwyn. In the publick dining-room at Windfor is the marriage of St. Catherine by him. In Lord Radnor's fale were other views of Windfor, Plymouth, Penzance, &c. and his name HDankers, F. 1678. 1679. He made befides feveral defigns for Hollar. Being a Roman Catholic, he left England in the time of the Popifh plot, and died foon after at Amfterdam ‡.

* V. his catalogue publifhed by Bathoe.

† One I fuppofe of thefe, the beginning of Greenwich, is now in a fmall clofet by the king's bedchamber at St. James's.

‡ Graham.

PARREY

PARREY WALTON,*

Though a difciple of Walker, was little more than journeyman to the arts. He underftood hands, and having the care of the royal collection, repaired feveral pictures in it. His fon was continued in the fame employment, and had an apartment in Somerfet-houfe. The copy, which is at St. James's, of the Cyclops by Luca Giordano at Houghton, was the work of the latter. The father painted ftill-life, and died about the year 1700.

THOMAS FLATMAN,

Another inftance of the union of poetry and † painting, and of a profeffion that feldom accords with either, was bred at the Inner-temple, but I believe neither made a figure nor ftaid long there; yet among Ver-

* Graham.

† Flatman received a mourning-ring with a diamond worth 100*l*. for his poem on the death of Lord Offory.

tue's MSS. I find an epigram written by Mr. Oldys on Flatman's three vocations, as if he had ſhone in all, though in truth he diſtinguiſhed himſelf only in miniature;

> Should Flatman for his client ſtrain the laws,
> The Painter gives ſome colour to the cauſe:
> Should Critics cenſure what the Poet writ, *
> The Pleader quits him at the bar of wit.

Mr. Tooke, ſchool-maſter of the Charter-houſe, had a head of his father by Flatman, which was ſo well painted, that Vertue took it for Cooper's; and lord Oxford had another limning of a young knight of the Bath in a rich habit, dated 1661, and with the painter's initial letter F. which was ſo maſterly, that Vertue pronounces Flatman equal to Hoſkins, and next to Cooper.

Mrs. Hoadley, firſt wife of the late biſhop of Wincheſter, and a miſtreſs of painting

* Lord Rocheſter treated him very ſeverely in the following lines,

> Not that ſlow drudge in ſwift Pindaric ſtrains,
> Flatman, who Cowley imitates with pains,
> And rides a jaded muſe, whipt, with looſe reins.

 herſelf,

herſelf, had Flatman's own head by him. Another * was finiſhed by Mrs. Beale, Dec. 1681, as appears by her huſband's pocket-book, from which I ſhall hereafter give ſeveral other extracts. The ſame perſon ſays, "Mr. Flatman borrowed of my wife her copy of lady Northumberland's picture from Sir Peter Lely."

Flatman was born in Alderſgate-ſtreet, and educated in Wykeham's ſchool near Wincheſter, and in 1654 was elected fellow of New-college, but left Oxford without taking a degree. Some of his poems were publiſhed in a volume with his name; others with ſome ſingular circumſtances relating to them, are mentioned by Antony † Wood. Flatman had a ſmall eſtate at Tiſhton near Dis in Norfolk, and dying Dec. 8, 1688, was buried in St. Bride's London, where his eldeſt ſon had been interred before him; his

* There is a mezzotinto of Flatman holding a drawing of Charles II. en medaille; and a ſmaller head, painted by Hayls, and neatly engraved by R. White.

† Athenæ vol. ii. p. 825.

father

father a clerk in Chancery, and then four-ſcore ſurviving him.

CLAUDE LE FEVRE,

A man of indigent circumſtances, ſtudied firſt in the palace of Fontainbleau where he was born in 1633, and then at Paris under Le Sueur and Le Brun, the latter of whom adviſed him to adhere to portraits, for which he had a particular talent. The French author, * from whom I tranſcribe, ſays that in that ſtyle he equalled the beſt maſters of that country, and that paſſing into England he was reckoned a ſecond Vandyck. If he was thought ſo then, it is entirely forgotten. Both Graham and Vertue knew ſo little of him, that the firſt mentions him not, and the latter confounded him with Valentine Le Fevre of Bruſſels, who never was here; yet mentions a mezzotint of Alexandre Boudan imprimeur du roi, done at Paris by Sarabe, the eyes of which were printed

* Abregè de la Vie des plus fameux Peintres vol. ii. p. 329.

in blue and the face and hands in flesh-colour. From hence I conclude that Graham made another mistake in his account of

LE FEVRE DE VENISE,

Whose christian name was Roland, and who he says gained the favour of prince Rupert by a secret of staining marble. As that prince invented mezzotinto, I conclude it was Claude who learned it of his highness, during his intercourse with him, and communicated it to Sarabe at Paris. Le Fevre de Venise certainly was in England and died here, as Claude did. Vertue says that his Le Fevre painted chiefly portraits and histories in small, in the manner of Vandyck, the latter of which were not always very decent. As I am desirous of adjusting the pretensions of the three Le Fevres, and should be unwilling to attribute to either of the wrong what his modesty might make him decline, I mean the last article, I am inclined to bestow the nudities on Roland,

land, qui ſe plaiſoit, ſays * my author, à deſſiner en caricatures les charactères & les temperamens de ceux qu'il conoiſſoit, imitant en cela Annibal Caracci.—One knows what ſort of *temperamens* Annibal painted.

Claude died in 1675 at the age of forty-two; Roland died in Bear-ſtreet near Leiceſter-fields in 1677, about the 69th year of his age, and was buried at St. Martin's.

Mercier, painter to the late prince of Wales, bought at an auction the portrait of Le Fevre, in a ſpotted-furr-cap, with a pallet in his hand; I ſuppoſe painted by himſelf; and at Burlington-houſe is the picture of Rouſſeau the painter, by Le Fevre; I ſuppoſe Roland.

JOHN HAYLS, †

Remarkable for copying Vandyck well, and for being a rival of Lely. A portrait of himſelf

* Abregè de la Vie des plus fameux Peintres vol. ii. p. 331.

† So he writes his name on the portrait of Flatman.

himſelf in water-colours, purchaſed by colonel Seymour at Mr. Bryan's ſale, ill drawn but ſtrongly coloured, induced Vertue to think that Lely was not the only perſon whom Hayls had an ambition to rival, but that this was a firſt eſſay in competition with Cooper. However I find by a note in a different volume, that ſome thought this miniature was by Hoſkins. At Woburn is the portrait of colonel John Ruſſel, (of whom there is a better picture in the Memoires de Grammont) third ſon of Francis earl of Bedford; and another of Lady Diana, ſecond daughter of William the firſt duke of that houſe, both by Hayls, and he drew the father of ſecretary Pepys. He lived in Southampton-ſtreet, Bloomſbury, and dying there ſuddenly in 1679, was buried in St. Martin's.

In painter's hall is a St. Sebaſtian and a portrait of Mr. Morgan, by one Hayes; as I find no other mention of this man, it may be a miſtake for Hayls: ſo Vertue ſuppoſed.

HENRY GASCAR,

Another competitor of Sir Peter, was a French portrait-painter, patronized by the duchefs of Portfmouth, and in compliment to her much encouraged. Graham fpeaks of his tawdry ftyle, which was more the fault of the age than of the painter. The pomp of Louis XIV. infected Europe: and Gafcar, whofe bufinefs was to pleafe, fucceeded as well in Italy as he had in England, from whence he carried above 10,000*l*. At Chefterton Vertue faw a head in armour of Edmund Verney, with Gafcar's name to it. His beft performance was a half length at lord Pomfret's of Philip earl of Pembroke, which he drew by ftealth, by order of his patronefs, whofe fifter lord Pembroke had married. I fuppofe this defire of having her brother-in-law's picture was dated before a quarrel fhe had with him for ill-ufage of her fifter: The duchefs threatened to complain to the king; the earl told her, if fhe did, he would fet her upon her

head at Charing-croſs, and ſhow the nation it's grievance.

SIMON VARELST,

A real ornament of Charles's reign, and one of the few who have arrived at capital excellence in that branch of the art, was a Dutch flower-painter. It is not certain in what year he arrived in England; his works were extremely admired, and his prices the greateſt that had been known in this country. The duke of Buckingham patronized him, but having too much wit to be only beneficent, and perceiving the poor man to be immoderately vain, he piqued him to attempt portraits. Vareſt thinking nothing impoſſible to his pencil, fell into the ſnare, and drew the duke himſelf, but crouded it ſo much with fruits and ſun-flowers, that the king, to whom it was ſhowed, took it for a flower-piece. However, as it ſometimes happens to wiſer buffoons than Vareſt, he was laughed at till he was admired, and Sir Peter Lely himſelf became the real ſa-

crifice

crifice to the jeſt: he loſt much of his buſineſs, and retired to Kew, whilſt Varelſt engroſſed the faſhion, and for one half length was paid an hundred and ten pounds. His portraits were exceedingly laboured, and finiſhed with the ſame delicacy as his flowers, which he continued to introduce into them. Lord chancellor Shaftſbury going to ſit, was received by him with his hat on. Don't you know me? ſaid the peer. Yes, replied the painter, you are my lord chancellor. And do you know me? I am Varelſt. The king can make any man chancellor, but he can make nobody a Varelſt. Shaftſbury was diſguſted and ſat to Greenhill. In 1680 Varelſt, his brother Harman, Henny and Parmentiere, all painters, went to Paris, but ſtaid not long. In 1685 Varelſt was a witneſs on the divorce between the duke and ducheſs of Norfolk; one who had married Varelſt's half ſiſter was brought to ſet aſide his evidence, and depoſed his having been mad and confined. He was ſo, but not much more than others of his profeſſion have been; his lunacy was ſelf-

ſelf-admiration; he called himſelf the * God of Flowers; and went to Whitehall, ſaying he wanted to converſe with the king for two or three hours. Being repulſed, he ſaid, "He is king of England, I am king of painting, why ſhould not we converſe together familiarly?" He ſhowed an hiſtoric piece on which he had laboured twenty years, and boaſted that it contained the ſeveral manners and excellencies of Raphael, Titian, Rubens, and Vandyck. When Varelſt, Kneller and Jervaſe have been ſo mad with vanity, to what a degree of phrenzy had Raphael pretenſions!—But he was modeſt. Varelſt was ſhut up towards the end of his life, but recovered his ſenſes at laſt, not his genius, and lived to a great age, certainly as late as 1710, and died in Suffolk-ſtreet. In king James's collection were

* When fam'd Varelſt this little wonder drew,
Flora vouchſaf'd the growing work to view:
Finding the painter's ſcience at a ſtand,
The goddeſs ſnatch'd the pencil from his hand,
And finiſhing the piece, ſhe ſmiling ſaid,
Behold one work of mine that ne'er ſhall fade.

PRIOR.

ſix

ſix of his hand, the king, queen, and ducheſs of Portſmouth, half lengths, a landſcape, flowers, and fruit: In lord Pomfret's were nine flower-pieces.

His brother Harman Varelſt lived ſome time at Vienna, till the Turks beſieged it in 1683. He painted hiſtory, fruit and flowers, and dying about 1700 was buried in St. Andrew's Holbourn. He left a ſon of his profeſſion called Cornelius, and a very accompliſhed daughter, who painted in oil, and drew ſmall hiſtories, portraits both in large and ſmall, underſtood muſic, and ſpoke Latin, German, Italian, and other languages.

ANTONIO VERRIO,

A Neapolitan; an excellent painter for the ſort of ſubjects on which he was employed, that is, without much invention, and with leſs taſte, his exuberant pencil was ready at pouring out gods, goddeſſes, kings, emperors and triumphs, over thoſe public ſurfaces on which the eye never reſts long enough

enough to criticize, and where one ſhould be ſorry to place the works of a better maſter, I mean, ceilings and ſtair-caſes. The New Teſtament or the Roman Hiſtory coſt him nothing but ultra-marine; that and marble columns, and marble ſteps he never ſpared. He firſt ſettled in France, and painted the high altar of the Carmelites at Thouloufe, which is deſcribed in Du Puy's Traitè ſur la Peinture p. 219. Thoul. 1699.

Charles II. having a mind to revive the manufacture of tapeſtry at Mortlack, which had been interrupted by the civil war, ſent for Verrio to England; but changing his purpoſe, conſigned over Windſor to his pencil. The king was induced to this by ſeeing ſome of his painting at Lord Arlington's, at the end of St. James's-park, where at preſent ſtands Buckingham-houſe. The firſt picture Verrio drew for the king was his majeſty in naval triumph, now in the public dining-room in the caſtle. He executed moſt of the ceilings there, one whole ſide of St. George's-hall, and the

chapel.

chapel. On the ceiling of the former he has pictured Antony earl of Shaftſbury, in the character of Faction, diſperſing libels; as in another place he revenged a private quarrel with the houſe-keeper Mrs. Marriot, by borrowing her ugly face for one of the furies. With ſtill greater impropriety he has introduced himſelf, Sir Godfrey Kneller, and Bap. May, ſurveyor of the works, in long periwigs, as ſpectators of Chriſt healing the ſick. He is recorded as operator of all theſe gawdy works in a large inſcription over the tribune at the end of the hall; *

Antonius Verrio Neapolitanus
non ignobili ſtirpe natus
ad honorem Dei,
Auguſtiſſimi Regis Caroli ſecundi
et
Sancti Georgii
Molem hanc feliciſſimâ manu
Decoravit.

The king paid him generouſly. Vertue met with a memorandum of monies he had

* There is a deſcription of St. George's-hall in the Muſæ Anglicanæ.

received

received for his performances * at Windsor: As the comparison of prices in different ages may be one of the most useful parts of this work, and as it is remembered what Annibal Caracci received for his glorious labour in the Farnese palace at Rome, it will not perhaps be thought tedious if I set down this account;

† An account of moneys paid for painting done in Windsor-castle for his majesty, by Signior Verrio since July 1676,

	£.	s.	d.
King's guard-chamber — —	300	0	0
King's presence-chamber —	200	0	0
Privie-chamber — —	200	0	0
Queen's drawing-room — —	250	0	0
Queen's bed-chamber — —	100	0	0
King's great bed-chamber —	120	0	0
King's little bed-chamber —	50	0	0
King's drawing-room — —	250	0	0

* St. George's-hall is not specified; I suppose it was done afterwards.

† Copied, says Vertue, from a half sheet of paper fairly writ in a hand of the time.

	£.	s.	d.
King's cloſſet — —	50	0	0
King's eating-room — —	250	0	0
Queen's long gallery — —	250	0	0
Queen's chappel — —	110	0	0
King's privie back-ſtairs —	100	0	0
The king's gratuity — —	200	0	0
The king's carved ſtairs —	150	0	0
Queen's privie-chamber —	200	0	0
King's guard-chamber-ſtairs —	200	0	0
Queen's preſence-chamber —	200	0	0
Queen's great ſtairs — —	200	0	0
Queen's guard-chamber —	200	0	0
Privy-gallery — —	200	0	0
Court-yard — —	200	0	0
Penſion at Midſummer, 1680 —	100	0	0
A gratuity of 200 guineas —	215	8	4
Penſion at Chriſtmas, 1680 —	100	0	0
Penſion at Midſummer 1681 —	100	0	0
The king's chappel — —	900	0	0
Over-work in the chappel —	150	0	0
	5545	8	4

On

On the back of this paper

	£. s. d.
His majeſty's gift, a gold chain	200 0 0
More, by the duke of Albemarle for a ceiling —	60 0 0
More, my lord of Eſſex —	40 0 0
More from Mr. Montague of London — —	800 0 0
More of Mr. Montague of Woodcutt — —	1300 0 0
In all	6845 8 4

The king's bounty did not ſtop here; Verrio had a place of maſter-gardiner, and a lodging at the end of the park, now Carleton-houſe. He was expenſive, and kept a great table, and often preſſed the king for money with a freedom which his majeſty's own frankneſs indulged. Once at Hampton-court, when he had but lately received an advance of a thouſand pounds, he found the king in ſuch a circle that he could not approach. He called out, Sire, I deſire the favour of ſpeaking to your majeſty.—Well, Verrio, ſaid the king, what is your requeſt?

Money,

Money, Sir, I am ſo ſhort in caſh, that I am not able to pay my workmen, and your majeſty and I have learned by experience, that pedlars and painters cannot give credit long. The king ſmiled, and ſaid he had but lately ordered him 1000*l*. Yes, Sir, replied he, but that was ſoon paid away, and I have no gold left. At that rate, ſaid the king, you would ſpend more than I do, to maintain my family. True, anſwered Verrio, but does your majeſty keep an open table as I do?

He gave the deſigns for the large equeſtrian picture of that monarch in the hall at Chelſea-college; but it was finiſhed by Cook, and preſented by Lord Ranelagh.

On the acceſſion of James II. Verrio was again employed at Windſor in Wolſey's Tomb-houſe, then deſtined for a Romiſh-chapel. He painted that king and ſeveral of his courtiers in the hoſpital of Chriſt-church London. Among other portraits there is Dr. Hawes, a phyſician; Vertue ſaw the original head from whence he tranſlated it into the great piece, which Verrio preſented to the hoſpital. He painted too at that of St. Bartholomew.

 The

The revolution was by no means agreeable to Verrio's religion or principles. He quitted his place, and even refufed to work for king William. From that time he was for fome years employed at the lord Exeter's at Burleigh, and afterwards at Chatfworth. At the former he painted feveral chambers, which are reckoned among his beft works. He has placed his own portrait in the room where he reprefented the hiftory of Mars and Venus; and for the Bacchus beftriding a hogfhead, he has, according to his ufual liberty, * borrowed the countenance of a dean, with whom he was at variance. At Chatfworth is much of his hand. The altar-piece in the chapel is the beft piece I ever faw of his; the fubject, the incredulity of St. Thomas. He was employed too at † Lowther-hall, but the houfe has been burnt. At laft by perfuafion of lord Exeter

* It was more excufable, that when his patron obliged him to infert a pope in a proceffion not very honorable to the Romifh religion, he added the portrait of the archbifhop of Canterbury then living.

† In Nichols's collection of poems, vol. v. 37, is one by Tickell, called Oxford, and infcribed to lord Lonfdale,

Exeter he condefcended to ferve king William, and was fent to Hampton-court, where among other things he painted the great ftaircafe, and as ill, as if he had fpoiled it out of principle. His eyes failing him, * queen Anne gave him a penfion of 200 *l.* a year for life, but he did not enjoy it long, dying at Hampton-court in 1707.

Scheffers of Utrecht was employed by Verrio for twenty-five years. At his firft arrival he had worked for picture-fellers. Lanfcron was another painter in Verrio's fervice, and affifted him feven or eight years at Windfor.

Lonfdale, in which is this couplet, at once defcriptive of Verrio's paintings, and worthy of being preferved in the bathos:

Such art as this adorns your Lowther's hall,
Where feafting gods caroufe upon the wall.

* It was not only this decay, but his death, that prevented his being employed at Blenheim, as probably was intended, for the author of fome verfes addreffed to Verrio in the fixth volume of Dryden's mifcellanies, carried his prophetic imagination fo far as to behold the duke's triumphs reprefented there by our painter; who died before the houfe was built.

JAMES HUYSMAN or HOUSMAN*

Was born at Antwerp in 1656, and ſtudied under Bakerel, a ſcholar of Rubens, and competitor of Vandyck. Bakerel was a poet too, and a ſatyric one, and having writ an invective againſt the Jeſuits, was obliged to fly. Huyſman, deprived of his maſter, came to England, and painted both hiſtory and portraits. In the latter he rivalled Sir Peter Lely, and with reaſon. His picture of lady Byron over the chimney in the beauty-room at Windſor, is at leaſt as highly finiſhed, and coloured with as much force as Sir Peter's works in that chamber, tho' the † lady who ſat

* Graham.

† I find in Vertue's notes that he had been told it is not lady Byron, but lady Bellaſſis. If it was the lady Bellaſſis, who was miſtreſs to king James, it becomes more valuable, and while Charles paid his brother the compliment of enrolling the latter's miſtreſs with his own, he tacitly inſinuated how much better a taſte he had himſelf. I have an unfiniſhed head by Cooper of king James's lady Bellaſſis, which is hiſtorically plain. Huyſman's

ſat for it is the leaſt handſome of the ſet. His Cupids were admired; himſelf was moſt partial to his picture of queen Catherine. There is a mezzotinto from it, repreſenting her like St. Catherine. King James * had another in the dreſs of a ſhepherdeſs; and there is a third in Painter's-hall. He created himſelf the queen's painter, and to juſtify it, made her ſit for every Madonna or Venus that he drew. His capital work was over the altar of her chapel at St. James's, now the French church. He died in 1696, and was buried in St. James's-church.

Vertue mentions another painter of the ſame ſurname, whom he calls Michlaer Huyſman of Mecklin, and ſays he lived at Antwerp; that he ſtudied the Italians, and painted landſcapes in their manner, which he adorned with buildings and animals.

Huyſman's picture has certainly ſome reſemblance to the mezzotinto of her from Sir Peter Lely.

* See his catalogue. There too is mentioned the ducheſs of Richmond in man's apparel by Huyſman. It is a pretty picture, now at Kenſington: the dreſs is that of a Cavalier about the time of the civil war, buff with blue ribbands.

He came to England, and brought two large landſcapes, which he kept to ſhew what he could do; for theſe he had frames richly carved by Gibbons, and gave the latter two pictures in exchange. In a ſale in 1743 Vertue ſaw three ſmall landſcapes and figures by him of great merit. On the revolution he returned to Antwerp, and died there 1707, aged near 70.

MICHAEL WRIGHT

Was born in Scotland, but came to London at the age of 16 or 17, and proved no bad portrait-painter. In 1672 he drew for Sir Robert Vyner a whole length of prince Rupert in armour with a large wig. On the back he wrote the prince's titles at length, and his own name thus, Jo. Michael Wright Lond. pictor regius pinxit 1672. The earl of Oxford had a half length by him of Sir Edward Turner, ſon of Sir Edward, ſpeaker of the Houſe of Commons and chief baron. On that he called himſelf Joſ. Michael Wright *Anglus*, 1672, but on the portraits

of

of the judges in Guildhall, he wrote *Scotus*. Sir Peter Lely was to have drawn theſe pictures, but refuſing to wait on the judges at their own chambers, Wright got the buſineſs, and received 60 *l.* for each piece. Two of his moſt admired works were a highland laird and an Iriſh tory, whole lengths in their proper dreſſes, of which ſeveral copies were made. At Windſor is his large picture of John Lacy the comedian in three different characters, Parſon Scruple in the Cheats, Sandy in the Taming of the Shrew, and Monſieur de Vice in the Country Captain. It was painted in 1675, and ſeveral copies taken from it. He twice drew a duke of Cambridge ſon of king James, * perhaps the two children who bore that title; one of them is in the king's cloſet at St. James's. He painted too a cieling in the king's bedchamber at Whitehall.

Wright attended Roger Palmer earl of Caſtlemain, as ſteward of his houſhold, on

* V. catalogue.

his embaſſy to the Pope, * and at his return publiſhed a pompous account of it, firſt in Italian, then in Engliſh. He had been in Italy before. At his return from the embaſſy he was mortified to find that Sir Godfrey Kneller had engroſſed moſt of his buſineſs. In 1700, upon a vacancy of the king's painter in Scotland, he ſollicited to ſucceed, but a ſhop-keeper was preferred —and in truth Wright had not much pretenſions to favour in that reign — yet as good as his fellow-labourer Tate, who wrote

* It is well known with what neglect and indifference this embaſſy was received by the Pope. The Jeſuits endeavoured to compenſate for the Pontiff's contempt: they treated Caſtlemaine in a moſt magnificent manner, and all the arts were called in to demonſtrate their zeal, and compliment the bigot-monarch. But the good fathers were unlucky in ſome of their inſcriptions, which furniſhed ample matter for ridicule; particularly, ſpeaking of James, they ſaid, *Alas Carolo addidit*; and that the former might chuſe an Embaſſador worthy of ſending to heaven, *He diſpatched his brother.* V. Hiſt. of England in two volumes. Vol. ii. p. 113. 5th edition 1723.

panegyrics

panegyrics in Wright's edition of the embaſſy, and yet was made Poet Laureat to king William. Orlandi mentions Wright; "Michaele * Rita Ingleſe notato nel Catalogo degli Academici di Roma nel anno 1688." Wright left a ſon at Rome, who was maſter of languages and died there. He had a nephew too of his own name, educated at Rome, but who ſettled in Ireland, where he had ſo much ſucceſs, that he gained 900*l.* the firſt year, and was always paid 10*l.* a head. Pooley and Magdalen Smith were there at the ſame time; the latter and young Wright were rivals.

Wright the uncle had a fine collection of gems and coins, which were purchaſed by Sir Hans Sloane after his death, which happened about the year 1700, in James-ſtreet

* Lord Pelham has a ſmall three-quarters of Mrs. Cleypole, on which is written M. Ritus. Fec. It is an emblematic piece, the allegory of which is very obſcure but highly finiſhed. There is another exactly the ſame, except that it wants the painter's name, at Eaſt Horſley, formerly the ſeat of Sir Edward Nicholas.

Covent-

Covent-garden. He is buried in that church.

EDMUND ASHFIELD,*

Scholar of Wright, was well defcended, and painted both in oil and crayons, in which he made great improvements for multiplying the tints. He inftructed Lutterel, who added the invention of ufing crayons on copper-plates. Vertue had feen a head of Sir John Bennet, afterwards lord Offulfton, painted neatly by Afhfield, tho' not in a good manner: but at Burleigh is a fmall portrait of a lady Herbert by him highly finifhed and well painted.

PETER ROESTRATEN,†

Was born at Harlem in 1627, and learned of Francis Hals, whofe daughter he married, and whofe manner for fome time he followed; but afterwards taking to ftill-life,

* Graham.

† Ibid.

painted little elfe. Sir Peter Lely was very kind * to him at his arrival in England, and introduced him to king Charles, but it does not appear that he was encouraged at court, nothing of his hand appearing in the palaces or royal catalogues; he found more countenance from the nobility. There is a good picture by him at Kiveton, the feat of the duke of Leeds, one at Chatfworth, and two were at lord Pomfret's. At lord Radnor's fale in 1724 were three or four of his pictures, particularly one reprefenting the crown, fcepter and globe. He was particularly fond of drawing wrought plate. At the countefs of Guildford's at Waldefhare in Kent are fome of his works. I have one, well coloured, containing an ivory

* Defcamps fays, that Lely growing jealous of Roeftraten, propofed to him a partition of the art; portraits were to be monopolized by Lely; all other branches were to be ceded to Roeftraten, whofe works were to be vaunted by Lely, and for which by thefe means he received 40 and 50 guineas. It is very improbable that an artift fhould relinquifh that branch of his bufinefs, which fuch a propofal told him he was moft capable of executing.

tankard,

tankard, ſome figures in bronze, and a medal of Charles II. appendant to a blue ribband. It is certain that he arrived early in this reign, for he hurt his hip at the fire of London and went lame for the reſt of his life. Graham ſays, that having promiſed to ſhow a whole length by Francis Hals to a friend, and the latter growing impatient, he called his wife, who was his maſter's daughter, and ſaid, "there is a whole length by Hals." Theſe are trifling circumſtances, but what more important happens in ſedentary and retired lives? They are at leaſt as well worth relating as the witticiſms of the old philoſophers. Roeſtraten died in 1698, in the ſame ſtreet with Michael Wright, and was buried in the ſame church.

GERARD SOEST, called ZOUST,

was born in Weſtphalia, and came to England probably before the reſtoration, * for Sanderſon mentions him as then of eſtabliſhed reputation. By what I have ſeen of his hand, particularly his own head at Houghton, he was an admirable maſter. It is animated with truth and nature; round, bold, yet highly finiſhed. His draperies were often of ſattin, in which he imitated the manner of Terburgh, a Dutch painter of converſations, but enlarged his ideas, on ſeeing Vandyck. He was inliſted among the rivals of Sir Peter Lely; the number

* Printed in 1685. Deſcribing a picture of a huſband and wife, he ſays, "It muſt be valued an ornament to the dyning-room; being beſides well known to be the art of Sowſt's handy-work, and he a maſter of ſufficiencie." Graphice p. 43. At Welbeck is Lucy lady Hollis by him, 1657.

of

MAHARAJA SERFOGI'S

of them is ſufficient honour to the latter. Emulation ſeldom unites a whole profeſſion againſt one, unleſs he is clearly their ſuperior. Soeſt is commended by Vertue and Graham for his portraits of men: Both confeſs that his taſte was too Dutch and ungraceful, and his humour too rough to pleaſe the ſofter ſex. The gentle manners of Sir Peter carried them all from his competitor. Soeſt who was capricious, ſlovenly and covetous, often went to the door himſelf, and if he was not in a humour to draw thoſe who came to ſit, or was employed in the meaner offices of his family, he would act the ſervant and ſay his maſter was not at home: his dreſs made him eaſily miſtaken. Once when he lived in Curſitor's-alley, he admitted two ladies, but quitted the houſe himſelf.—His wife was obliged to ſay, that ſince he could not pleaſe the ladies, he would draw no more of them. Greenhill carried * Wildt the painter to Soeſt, who then lived at the corner houſe

* Of this perſon I find no other account.

in Holbourn-row, and he ſhowed them a man and horſe large as life on which he was then at work, out of humour with the public and the fairer half of it. In Jervaſe's ſale was a portrait of Mr. John Norris by Soeſt, which Jervaſe eſteemed ſo much, that he copied it more than once, and even imitated it in his firſt pictures. On the back was written 1685, but that was a miſtake; Soeſt died in Feb. 1681. I have a head by him, I believe of Griffiere; it has a mantle of purple ſattin admirably coloured. At the Royal Society is a head of Dr. John Wallis; at Draper's-hall Sheldon Lord Mayor, whole length; in the audit-room of Chriſt-church Oxford a head of Fuller biſhop of Lincoln; and at Wimpole was a good double half-length of John earl of Bridgwater, and Grace his counteſs, ſitting. Vertue deſcribes another head of Sir Francis Throckmorton, in a full wig and a cravat tied with a ribband, and the painter's name; a fine head of Loggan the engraver; and another which he commends extremely of a gentleman in a full dark-perriwig,

wig, and pink-coloured drapery: on the ſtraining frame was written

Gerard Soeſt pinxit } Anno Domini 1667
ebdomedâ Pentecoſtes } ætatis 30.

Price of { Picture 3 *l.*
Frame 16 *s.*

Vertue ſaw too a ſmall oval painted on paper and paſted on board, the portrait of a Mr. Thompſon. Soeſt was not only an able maſter himſelf, but formed Mr. Riley.

——— Reader,

Another ſcholar of Soeſt, was ſon of a clergyman and born at Maidſtone in Kent. He lived ſometime at a nobleman's in the weſt of England, and at laſt died poor in the Charter-houſe.

JOHN LOTEN,

A Dutch landſcape-painter, lived here long and painted much; chiefly glades, dark oaken

oaken groves, land-ſtorms and water falls; and in Swiſſerland, where he reſided too, he drew many views of the Alps. He died in London about 1680. In king James's catalogue, where are mentioned three of his landſcapes, he is called Loaton; except this little notice, all the reſt is taken from Graham, as are the three next articles entirely.

THOMAS MANBY,

An Engliſh landſcape-painter, who had ſtudied in Italy, from whence he brought a collection of pictures that were ſold in the Banquetting-houſe. He lived ten years after the preceding.

NICOLAS BYER,

Born at Drontheim in Norway, painted both hiſtory and portraits. He was employed by Sir William Temple for three or four years, at his houſe at Shene near Richmond

where he died. All that Graham knew remarkable relating to him was, that he was the firft man buried in St. Clement's Danes after it was re-built, which had been founded by his country-men.

ADAM COLONI,

Of Roterdam, lived many years in England, and was famous for fmall figures, country-wakes, cattle, fire-pieces, &c. He copied many pictures of Baffan, particularly thofe in the royal collection. He died in London 1685, at the age of 51, and was buried in St. Martin's.

His fon Henry Adrian Coloni, was inftructed by his father and by his brother-in-law Vandieft, and drew well. He fometimes painted in the landfcapes of the latter, and imitated Salvator Rofa. He was buried near his father in 1701, at the age of 33.

JOHN GRIFFIERE,

An agreable painter, called the gentleman of Utrecht, was born at Amfterdam in 1645, and placed apprentice to a carpenter, a profeffion not at all fuiting his inclination. He knew he did not like to be a carpenter, but had not difcovered his own bent. He quitted his mafter, and was put to fchool, but becoming acquainted with a lad who was learning to paint earthen-ware, young Griffiere was ftruck with the fcience tho' in fo rude a form, and paffed his time in affifting his friend inftead of going to fchool, yet returning regularly at night as if he had been there. This deception however could not long impofe on his father, who prudently yielded to the force of the boy's genius, but while he gratified it, hoped to fecure him a profeffion, and bound him to the fame mafter with his friend the tyle-painter. Griffiere improved fo much even in that coarfe fchool, that he was placed with a painter of flowers,

and then inſtructed by one Roland Rogman, whoſe landſcapes were eſteemed. He received occaſional leſſons too from Adrian Vandevelde, Ruyſdale, and Rembrandt, whoſe peculiarity of ſtyle, and facility of glory, acquired rather by a bold trick of extravagant chiaro ſcuro than by genius, captivated the young painter, and tempted him to purſue that manner. But Rogman diſſuaded him, and Griffiere tho' often indulging his taſte, ſeems to have béen fixed by his maſter to landſcapes, which he executed with richneſs and neat colouring, and enlivened with ſmall figures, cattle and buildings.

When he quitted Rogman and Utrecht, he went to Roterdam, and ſoon after the fire of London, came to England, married and ſettled here; received ſome inſtructions from Loten, but eaſily excelled him. He drew ſome views of London, Italian ruins, and proſpects on the Rhine. Such mixed ſcenes of rivers and rich country were his favorite ſubjects. He bought a yacht, embarked with his family and his pencils, and

paſſed

paſſed his whole time on the Thames, between Windſor, Greenwich, Graveſend, &c. Beſides theſe views, he excelled in copying Italian and Flemiſh maſters, particularly Polenburgh, Teniers, Hondecooter, Rembrandt and Ruyſdale.

After ſtaying here many years, he ſailed in his own yacht to Roterdam, but being tempted by a pilot who was coming to England, ſuddenly embarked again for this country, but was ſhipwrecked, and loſt his whole cargo except a little gold which his daughter had wrapped in a leathern girdle. He remained in Holland ten or twelve years: and returning to England, ſtruck upon a ſand-bank, where he was eight days before he could get off. This new calamity cured him of his paſſion for living on the water. He took a houſe in Millbank, where he lived ſeveral years, and died in 1718, aged above 72.* In lord Orford's collection

* His pictures were ſold in Covent-garden after his death, with a collection by Italian and Flemiſh maſters, brought from Holland by his ſon Robert. Among the

collection are two pretty pictures by him, a sea-port and a landscape. He etched some small plates of birds and beasts from drawings of Barlow, and five large half-sheet plates of birds in a set of twelve; the other seven were done by Fr. Place.

Robert Griffiere, his son, born in England 1688, was bred under his father, and made good progress in the art. He was in Ireland when his father was shipwrecked, and going to him in Holland, imitated his manner of painting and that of Sachtleven. John Griffiere, a good copyist of Claud Lorrain, and who died in Pall-mall a few years ago, was, I believe, the younger son of old Griffiere.

the father's paintings were some in imitation of the different manners of Elsheimer, Polenburgh, Poussin, Wouverman, Berghem, Titian, Salvator Rosa, Gerard Dou, Bassan, Guido, and Vanderwerffe. In the same catalogue is mentioned a piece in water-colours by Polenburgh.

GERARD

GERARD EDEMA,

Born according to Vertue in Frieſland; Graham ſays at Amſterdam, was ſcholar of Everding, whoſe manner he followed, and of whom there is a ſmall book of mountainous proſpects, containing ſome 50 plates. Edema came to England about 1670, and made voyages both to Norway and Newfoundland, to collect ſubjects for his pictures among thoſe wildneſſes of nature; he delighting in rocky views, falls of water, and ſcenes of horrour. For figures and buildings he had no talent, and where he wanted them was aſſiſted by Wyck. The latter, Vandevelde and Edema lived ſome time at Mount-Edgcumbe with Sir Richard, grandfather of the preſent lord Edgcumbe, and painted ſeveral views of the mount in concert, which are now in a manner decayed. Edema's temper was not ſo unſociable as his genius; he loved the bottle, and died of it at Richmond about the year 1700; Graham ſays in the 40th year of his age,

which probably is a miſtake, if he came to England in 1670—he could not have learnt much of Everding, if he quitted his ſchool at ten years old.

THOMAS STEVENSON,

Scholar of Aggas,† who painted landſcape in oil, figures and architecture in diſtemper. The latter is only a dignified expreſſion, uſed by Graham, for ſcene-painting, even in which kind, he owns, Stevenſon's works grew deſpiſed. The deſigns for the pageant, called Goldſmith's Jubilee, on the mayoralty of Sir Robert Vyner, were given by this man.

* Aggas, whom I have mentioned in the firſt volume p, 267, was little more than a ſcene-painter, for which reaſon I do not give him a ſeparate article here. All the account we have of him is from Graham.

PHILIP

PHILIP DUVAL,

A French-man, ſtudied under Le Brun, and afterwards in Italy the Venetian ſchool. He came to England, and painted ſeveral pictures. One for the famous Mrs. Stuart ducheſs of Richmond repreſented Venus receiving armour from Vulcan for her ſon. The head-dreſs of the goddeſs, her bracelets, and the Cupids had more the air of Verſailles than Latium. On the anvil was the painter's name, and the date 1672. Notwithſtanding the good breeding of his pencil, Duval was unſucceſsful, but Mr. Boyle finding in him ſome knowledge of chymiſtry, in which he had hurt his ſmall fortune, generouſly allowed him an annuity of 50*l*. On the death of his patron Duval fell into great indigence, and at laſt became diſordered in his ſenſes. He was buried at St. Martin's about 1709.

EDWARD

EDWARD HAWKER,

Succeeded Sir Peter Lely in his houſe, not in his reputation. He painted a whole length of the duke of Grafton, from which there is a print, and a head of Sir Dudley North; was a poor knight of Windſor, and was living in 1721, aged fourſcore. The reader muſt excuſe ſuch brief or trifling articles. This work is but an eſſay towards the hiſtory of our arts: All kind of notices are inſerted to lead to farther diſcoveries, and if a nobler compendium ſhall be formed, I willingly reſign ſuch minutiæ to oblivion.

Sir JOHN GAWDIE,

Born in 1639, was deaf and dumb, but compenſated part of theſe misfortunes by a talent for painting, in which he was not unſucceſsful. He had learned of Lely, intending it for his profeſſion, but on the death of

his elder brother, only continued it for his amuſement.

B. FLESSHIER,

Another obſcure painter mentioned by Vertue, and a frame-maker too, lived in the Strand near the Fountain-tavern; yet probably was not a very bad performer, as a large piece of fruit painted by him was thought worthy of a place in Sir Peter Lely's collection. Another was in that of king Charles the firſt. At lord Dyſart's at Ham-houſe are a landſcape and two pretty ſmall ſea-pieces by Fleſshier.

BENEDETTO GENARO,

Nephew and diſciple of Guercino, and if that is much merit, reſembling him in his works. He imitated his uncle's extravagantly dark ſhades, caught the roundneſs of his fleſh, but with a diſagreable lividneſs, and poſſeſſed at leaſt as much grace and dignity. He came to England, and was one

one of Charles's painters. In king James's catalogue are mentioned twelve of his hand; moſt of them, I believe, are ſtill in the royal palaces, four are at Windſor. At Chatſworth are three by him; and Lot and his daughters at Coudray. His Hercules and Deianira was ſold at Streater's ſale for 11*l*. He was born in 1633, and died in 1715. It is ſaid that he had a miſtreſs of whom he was jealous, and whom he would not ſuffer the King to ſee.

GASPAR NETSCHER,*

Painted ſmall portraits in oil. He was invited to England by Sir William Temple and

* He was diſciple of Terburg, who Deſcamps and the French author that I ſhall mention preſently, ſay, was in England; and the former adds that he received immenſe prices for his works, and that he twice drew king William III. However, his ſtay here was certainly ſhort, and as I cannot point out any of his works, it is not worth while to give him a ſeparate article. His life may be ſeen in the authors I quote.

Teniers,

and recommended to the king, but * ſtaid not long here. Vertue mentions five of his pictures: one, a lady and a dog, with his name to it: another of a lady, her hands joined, oval on copper: the third, lord Berkeley of Stratton, his lady, and a ſervant, in one piece, dated 1676. The others, ſmall ovals on copper of king William and

Teniers, who, according to the ſame writers, was here too, came only to buy pictures, and therefore belongs ſtill leſs to this catalogue.

* The French author of the Abregè de la Vie des plus fameux Peintres affirms that he never was here, being apprehenſive of the tumult of a court, and that he compounded with the king by ſending him ſeveral pictures, p. 39. One would think that Charles had invited Netſcher to his parties of pleaſure, or to be a miniſter. The ſolitude of a painter's life is little diſturbed by working for a court. If the reſearches of Vertue were not more to be depended on than this inaccurate writer, the portraits of lord Berkeley and his lady would turn the balance in his favour. Did Netſcher ſend them for preſents to the king? I do not mean in general to detract from the merits of this writer; he ſeems to have underſtood the profeſſion, and is particularly valuable for having collected ſo many portraits of artiſts, and for giving liſts of engravers after their pictures. His work conſiſts of three volumes quarto.

queen

queen Mary, painted juſt before the revolution, in the collection of the duke of Portland. Netſcher died of the gravel and gout in 1684.

JACOB PEN,

A Dutch painter of hiſtory, commended by Graham. There is a St. Luke by him in Painter's-hall. He died about 1686.

——— SUNMAN,

Of the ſame country with the preceding, came to England in the reign of Charles II. and got into good buſineſs after the death of Sir Peter Lely, but having drawn the king with leſs applauſe than Riley, he was diſguſted and retired to Oxford, where he was employed by the Univerſity, and painted for them the large pictures of their founders now in the picture-gallery. He drew dean Fell, father of the biſhop, and Mr. William Adams, ſon of him who publiſhed the Villare Anglicanum. In term-time Sunman

man went conſtantly to Oxford; the reſt of the year he paſſed in London, and died at his houſe in Gerard-ſtreet about 1707.

——— SHEPHARD,

An Engliſh artiſt, of whom I can find no record, but that he lived in this reign, near the Royal Exchange, painted Thom. Killigrew with his dog, now at lord Godolphin's, and retired into Yorkſhire, where he died.

——— STEINER,

A Swiſs, ſcholar of one Warner, whoſe manner he imitated, was alſo an architect. Standing on the walls at the ſiege of Vienna, he was wounded in the knee. The latter part of his time he lived in England, and died at Mortlack.

PETER STOOP,

A Fleming, was ſettled with his family at Liſbon, from whence they followed Catherine of Portugal to England. Peter painted battles, huntings, proceſſions, &c. and his brothers Roderigo and Theodore engraved them. If the pictures were equal to the plates from them, which are extremely in the manner of Della Bella, Peter was an artiſt of great merit. Graham ſays ſo, but that his reputation declined on the arrival of Wyck. Stoop was employed by one Doily, a dealer in pictures, ſtuffs, &c. and gave ſome inſtructions in painting to Johnſon that admirable old comedian, the moſt natural and of the leaſt geſticulation I ever knew, ſo famous for playing the grave-digger in Hamlet, Moroſe, Noll Bluff, Biſhop Gardiner, and a few other parts, and from whom Vertue received this account. Stoop lived in Durham-yard, and when an aged man retired to Flanders about 1678, where he died eight years afterwards. Ver-

tue

tue does not ſay directly that the other two were brothers of Stoop; on the contrary he confounds Roderigo with Peter, but I conclude they were his brothers or ſons, from the prints etched by them about the very time of Peter's arrival in England. They are a ſet of eight plates containing the public entry of admiral Sandwich into Liſbon, and all the circumſtances of the queen's departure, arrival, and entries at Whitehall and Hampton-court. One, the entry of the earl, is dedicated to him by Theodore Stoop, ipſius regiæ majeſtatis pictor, and is the only one to which Vertue mentions the name of Theodore. Another is the queen's arrival at Hampton-court; but the name is wanting. Vertue deſcribes beſides a picture, ſeven feet wide and two high, containing the king's cavalcade through the gates of the city the day before his coronation, but printed in 1662. He ſays not where he ſaw it, but calls the painter Roderigo Stoop, as he does the engraver of the reſt of the above-mentioned plates. It is not impoſſible but Peter might

have aſſumed the Portugueſe name of Roderigo at Liſbon. Some of the plates, among Hollar's, to Ogleby's Æſop, were done by the ſame perſon, but very poorly. He etched a book of horſes in a much better manner. *

——— WAGGONER,

Another unknown name, by whom there is a view of the fire of London in Painter's-hall. †

ALEXANDER SOUVILLE,

A French-man, as little known as the preceding, and diſcovered only by Vertue from a memorandum in the account-books at the Temple.

" Oct. 17, 1685. The eight figures on

* Gilpin's Eſſay on prints, 3d edit. p. 139.

† There was another obſcure painter, among others who have not come to my knowledge, called Bernart, who in 1660 painted the portraits of Sir Gervaſe and Lady Elizabeth Pierpoint, now at the Hoo in Hertfordſhire, the ſeat of Thomas Brand Eſq.

the

the north-end of the paper-buildings in the King's-bench-walks in the Inner-temple were painted by Monſieur Alexander Souville."

WILLIAM VANDEVELDE,

Diſtinguiſhed from his more famous ſon of the ſame name, by the appellation of *the Old*, was born at Leyden in 1610, and learned to paint ſhips by a previous turn to navigation. It was not much to his honour that he conducted the Engliſh fleet, as is ſaid, to burn Schelling. Charles II. had received him and his ſon with great marks of favour; it was puſhing his gratitude too far to ſerve the king againſt his own country. Dr. Rawlinſon the Antiquary gave Vertue a copy of the following privy-ſeal, purchaſed among the papers of ſecretary Pepys;

"Charles the ſecond, by the grace of God, &c. to our dear couſin prince Rupert, and the reſt of our commiſſioners for executing the place of lord high-admiral of

England, greeting. Whereas wee have thought fitt to allow the ſalary of one hundred pounds per annum unto William Vandevelde the elder for taking and making draughts of ſea-fights; and the like ſalary of one hundred pounds per annum unto William Vandevelde the younger for putting the ſaid draughts into colours for our particular uſe; our will and pleaſure is, and wee do hereby authorize and require you to iſſue your orders for the preſent and future eſtabliſhment of the ſaid ſalaries to the aforeſaid William Vandevelde the elder and William Vandevelde the younger, to be paid unto them and either of them during our pleaſure, and for ſo doing theſe our letters ſhall be your ſufficient warrant and diſcharge. Given under our privy-ſeal at our pallace of Weſtminſter, the 20th day of February in the 26th year of our reign."

The father, who was a very able maſter, painted chiefly in black and white, and latterly always put the date on his works. He was buried in St. James's-church: on the grave-ſtone is this inſcription;

"Mr.

" Mr. William Vandevelde, ſenior, late painter of ſea-fights to their majeſties king Charles II. and king James dyed 1693."

William Vandevelde, the ſon, was the greateſt man that has appeared in this branch of painting: the palm is not leſs diſputed with Raphael for hiſtory, than with Vandevelde for ſea-pieces: Annibal Caracci and Mr. Scott have not ſurpaſſed thoſe chieftains. William was born at Amſterdam in 1633, and wanted no maſter but his father, till the latter came to England; then for a ſhort time he was placed with Simon de Vlieger, an admired ſhip-painter of that time, but whoſe name is only preſerved now by being united to his diſciple's. Young William was ſoon demanded by his father, and graciouſly entertained by the king, to whoſe particular inclination his genius was adapted. William, I ſuppoſe, lived chiefly with his father at Greenwich, who had choſen that reſidence as ſuited to the ſubjects he wanted. In king James's collection were eighteen pieces of the father and ſon; ſeveral are at Hampton-court and

at Hinchinbrook. At Buckingham-houſe was a view of * Solebay-fight by the former, with a long inſcription. But the beſt choſen collection of theſe maſters is in a chamber at Mr. Skinner's in Clifford-ſtreet Burlington-gardens, aſſembled at great prices by the late Mr. Walker. Vandevelde the ſon having painted the junction of the Engliſh and French fleets at the Nore, whither king Charles went to view them, and where he was repreſented going on board his own yacht, two commiſſioners of the Admiralty agreed to beg it of the king, to cut it in two, and each to take a part. The painter, in whoſe preſence they concluded this wiſe treaty, took away the picture and concealed it, till the king's death, when he offered it to Bullfinch the print-ſeller (from whom Vertue had the ſtory) for fourſcore pounds. Bullfinch took time to conſider, and returning to the purchaſe, found the picture ſold for 130 guineas. Afterwards it was in the poſſeſſion of Mr.

* Vandevelde, by order of the Duke of York, attended the engagement in a ſmall veſſel.

Stone,

Stone, a merchant retired into Oxford-ſhire.

William the younger died in 1707, as appears by this inſcription under his print; Gulielmus Vanden Velde junior, navium & proſpectuum marinarum pictor, et ob ſingularem in illâ arte peritiam à Carolo & Jacobo 2do. Magnæ Britanniæ regibus annuâ mercede donatus. Obiit 6 Apr. A. D. 1707. æt. ſuæ 74.

William the elder had a brother named Cornelius, * who like him painted ſhipping in black and white, was employed by king Charles, and had a ſalary.

The younger William left a ſon, a painter too of the ſame ſtyle, and who made good copies from his father's works, but was otherwiſe no conſiderable performer. He went to Holland and died there. He

* The anonymous author of the Abregè de la Vie des plus fameux Peintres, mentions three other Vandeveldes; Adrian who, he ignorantly ſays, was *le plus connu*, was no relation of the others, and John an engraver, and Iſaiah a battle-painter, both brothers of the firſt William, as well as this Cornelius, p. 102.

had a ſiſter who was firſt married to Simon Du Bois, whom I ſhall mention hereafter, and then to Mr. Burgeſs. She had the portraits of her grandfather and father by Sir Godfrey Kneller, of her brother by Wiſſing, and of her great uncle Cornelius.

JOHN VOSTERMAN,*

Of Bommel, ſon of a portrait-painter and diſciple of Sachtleven, was a neat and excellent painter of ſmall landſcapes in oil, as may be ſeen by two views of Windſor, ſtill in the gallery there. After the rapid conqueſts of the French in 1672 he removed from Utrecht to Nimeguen, and pleaſing the marquis de Bethune, was made his major-domo, employed to purchaſe pictures, and carried by him to France, from whence he paſſed into England, and painted for king Charles a chimney-piece at Whitehall, and a few other things; † but demanding extra-

* Graham calls him F. de Voſterman.

† He painted a view of Sterling-caſtle, the figures by Wyck, from whence we may conclude that they took a journey to Scotland.

vagant

vagant prices, as 150 and 200*l.* for his pictures, he had not many commiſſions from court; and being as vain in his expence as of his works, he grew into debt and was arreſted. He ſued in vain to the king for delivery: his countrymen freed him by a contribution. Sir William Soames being ſent embaſſador to Conſtantinople by James II. Voſterman accompanied him, intending to paint the delights of that ſituation; but Sir William dying on the road, it is not certain what became of the painter: it is ſaid that before his departure from England, he had been invited to Poland by his old patron the marquis de Bethune, and probably went thither on the death of the embaſſador. *

* Franciſco Milé, a landſcape-painter of Antwerp, was here towards the end of Charles's reign, but probably ſtaid not long.

Abregè &c. vol. ii. p. 214.

WILLIAM

WILLIAM WISSING

Was born at Amſterdam and bred under Dodaens an hiſtoric painter of the Hague, from whence Wiſſing paſſed into France, contracted the furbelowed ſtyle of that country and age, and came into England, where at leaſt he learned it in its perfection from Sir Peter Lely for whom he worked, and after whoſe death he grew into faſhion. He drew all the royal family, and particularly the duke of Monmouth ſeveral times, which ingratiated him with the king and the ladies. Sir Godfrey Kneller, then the riſing genius, was a formidable rival, but death put an end to the conteſt in the thirty-firſt year of Wiſſing's age, who deceaſed at Burleigh, the lord Exeter's, in 1687. He was buried at the expence of that earl in St. Martin's Stamford, where againſt a pillar in the middle iſle of the church, is a monumental table to his memory; the inſcription may be ſeen in Graham. There are

ſeveral

ſeveral prints from his works, particularly one of queen Catherine with a dog. Prior * wrote a poem on the laſt picture he painted. A mezzotinto of Wiſſing is thus inſcribed; Gulielmus Wiſſingus, inter pictores ſui ſæculi celeberrimos, nulli ſecundus, artis ſuæ non exiguum decus & ornamentum, immodicis brevis eſt ætas.

ADRIAN HENNY or HENNIN,

One of the laſt painters who arrived in the reign of Charles II. Little is known of him, but that having been two years in France, he adopted the manner of Gaſpar Pouſſin. Vertue thought he came in 1680; if ſo, the title-plate to a hiſtory of Oxford deſigned by him, and engraved by White in 1674, muſt have been done antecedent to his arrival. He painted much at Eythorp,

* Prior early in his life was patronized by that noble family, and by his pleaſing verſes has added celebrity to that venerable palace, ſacred by the memory of Burleigh, and ornamented with a profuſion of Carlo Maratti's and Luca Jordano's works.

the feat of Dormer lord Carnarvon, now of Sir William Stanhope, and died here in 1710.

HERBERT TUER

Was fecond fon of Theophilus Tuer, by Catherine, neice of Mr. George Herbert the poet: his grandfather and great-grandfather were vicars, the former of Elfenham in Effex, the latter of Sabridgeworth in Hertfordfhire, towards the latter end of Elizabeth. Herbert, who received his name from his maternal uncle, withdrew with his youngeft brother Theophilus, into Holland, after the death of Charles I. The latter followed arms; Herbert applied to painting, and made good progrefs in portraits, as appears by fome fmall ones of himfelf and family, now in England, where however they are little known. A print of Sir Lionel Jenkins, probably drawn at Nimeguen, is from a picture by Tuer. He married two wives, Mary Van Gameren, daughter

daughter of a procurer of Utrecht, and Elizabeth Van Heymenbergh. John, his ſon by the firſt, was reſident at Nimeguen with his mother-in-law in 1680, at which time Herbert was dead. It is believed that he died at Utrecht, where in the Painter's-hall is ſaid to be a head finely coloured by him.

TEMPESTA and TOMASO,

Two painters who worked at Wilton, paining cielings and pannels of rooms. Tempeſta was I believe, ſon of a well-known painter of the ſame name. Tomaſo, and a brother of his, who was employed at Wilton too, were brought over by Sir Charles Cotterel, for which reaſon I have placed them here, tho' I do not know exactly whether their performances were not dated a little later than this period. I find no other mention of them * or Tempeſta in

* Lord Delawar has a picture of Apollo and the Muſes, evidently a copy of Rubens; in one corner is the painter's name, J. Tomaſo.

England.

England. There are at Wilton two pieces of tapeſtry after the Cartoons of Raphael, with the workman's name Stephen Mayn, and his arms, a croſs of St. George; probably executed long before this period, and perhaps not in England.

If our painters in oil were not of the firſt rate during the period I have been deſcribing, in water-colours that reign has the higheſt pretenſions.

SAMUEL COOPER

Owed great part of his merit to the works of Vandyck, and yet may be called an original genius, as he was the firſt who gave the ſtrength and freedom of oil to miniature. Oliver's works are touched and retouched with ſuch careful fidelity that you cannot help perceiving they are nature in the abſtract; Cooper's are ſo bold that they ſeem perfect nature only of a leſs ſtandard. Magnify the former, they are ſtill diminutively conceived: if a glaſs could expand

C[illegible]'s

Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion. If his portrait of * Cromwell could be so enlarged, I don't know but Vandyck would appear less great by the comparison. To make it fairly, one must not measure the Fleming by his most admired piece, cardinal Bentivoglio: The quick finesse of eye in a florid Italian writer was not a subject equal to the protector; but it would be an amusing trial to balance Cooper's Oliver and Vandyck's lord Strafford. To trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing the one exalted to the height of his hopes, yet perplexed with a command he could scarce hold, did not dare to relinquish, and yet dared to exert; the other, dashed in his career, willing

* This fine head is in the possession of the lady Frankland, widow of Sir Thomas, a descendant of Cromwell. The body is unfinished. Vertue engraved it, as he did another, in profile, in the collection of the duke of Devonshire.

to avoid the precipice, ſearching all the receſſes of ſo great a ſoul to break his fall, and yet ready to mount the ſcaffold with more dignity than the other aſcended the throne. This parallel is not a picture drawn by fancy; if the artiſts had worked in competition, they could not have approached nigher to the points of view in which I have traced the characters of their heroes.

Cooper with ſo much merit had two defects. His ſkill was confined to a meer head; his drawing even of the neck and ſhoulders ſo incorrect and untoward, that it ſeems to account for the numbers of his works unfiniſhed. It looks as if he was ſenſible how ſmall a way his talent extended. This very poverty accounts for the other, his want of grace: A ſignal deficience in a painter of portraits—yet how ſeldom poſſeſſed! Bounded as their province is to a few tame attitudes, how grace atones for want of action! Cooper, content, like his countrymen, with the good ſenſe of truth, neglected to make truth engaging. Grace

in

in painting ſeems peculiar to Italy. The Flemings and the French run into oppoſite extremes. The firſt never approach the line, the latter exceed it, and catch at moſt but a leſſer ſpecies of it, the genteel, which if I were to define, I ſhould call familiar grace, as grace ſeems an amiable degree of majeſty. Cooper's women, like his model Vandyck's, are ſeldom very handſome. It is Lely alone that excuſes the galantries of Charles II. He painted an apology for that Aſiatic court.

The anecdotes of Cooper's life are few; nor does it ſignify; his works are his hiſtory. He was born in 1609 and inſtructed, with his brother Alexander, by their uncle Hoſkins, who, ſays Graham, was jealous of him, and whom he ſoon ſurpaſſed. The variety of tints that he introduced, the clearneſs of his carnations, and looſe management of hair exceed his uncle, though in the laſt Hoſkins had great merit too. The author I have juſt quoted mentions another capital work of Cooper, the portrait of one Swingfield, which recommended the artiſt

to the court of France, where he painted ſeveral pieces larger than his uſual ſize, and for which his widow received a penſion during her life. He lived long in France and Holland, and dying in London May 5,* 1672, at the age of 63, was buried in Pancras-church, where is a monument for him. The inſcription is in Graham, who adds that he had great ſkill in muſic, and played well on the lute.

His works are too many to be enumerated, ſeven or eight are in queen Caroline's cloſet at Kenſington; one of them, a head of Moncke, is capital, but unfiniſhed. Lord Oxford had a head of archbiſhop Sheldon; and the buſt of lord chancellor Shaftſbury

* Mr. Willett in Thames-ſtreet has a head of a young man in armour, of the family of Deane in Suffolk, not equal to moſt of Cooper's works. My reaſon for mentioning it is, it's being ſet in an enamelled caſe, on the outſides of which are two beautifull Madonnas, each with the child, freely painted, in a light ſtyle: within, is likewiſe an enamelled landſcape. The picture is dated 1649. This, collated with my enamel of general Fairfax, ſeems to corroborate my opinion that Bordier (by whom I take theſe enamels to be painted) remained here after Petitot left England.

on his monument by Ryſbrach was taken from a picture of Cooper.

It is an anecdote little known, I believe, and too trifling but for ſuch a work as this, that Pope's mother was ſiſter of Cooper's wife. * Lord Carleton had a portrait of Cooper in crayons, which Mrs. Pope ſaid was not very like, and which, deſcending to lord Burlington, was given by his lordſhip to Kent. It was painted by one Jackſon, a relation of Cooper, of whom I know nothing more, and who, I ſuppoſe, drew another head of Cooper, in crayons, in queen Caroline's cloſet, ſaid to be painted by himſelf; but I find no account of his eſſays in that way. He did once attempt oil, as Murray the painter told Vertue, and added, that Hayls thereupon applied to miniature, which he threatened to continue, unleſs Cooper deſiſted from oil, which he did— but ſuch menaces do not frighten much, unleſs ſeconded by want of ſucceſs. Among

* I have a drawing of Pope's father as he lay dead in his bed, by his brother-in-law Cooper. It was Mr. Pope's.

Orinda's poems is one to Cooper on drawing her friend Lucafia's picture, in 1660.

RICHARD GIBSON,

The Dwarf, being page to a lady at Mortlack, was placed by her with Francefco Cleyne, to learn to draw, in which he fucceeded, perfecting himfelf by copying the works of Sir Peter Lely, who drew Gibfon's picture leaning on a buft, 1658, another evidence of Sir Peter being here before the reftoration. It was in the poffeffion of Mr. Rofe * the jeweller, who had another head of the dwarf by Dobfon, and his little wife in black, by Lely. This diminutive couple were married in the prefence of Charles I. and his queen, who befpoke a diamond ring for the bride, but the troubles coming on fhe never received it. Her † name was Anne Shepherd. The little pair were each three feet ten inches high. Waller has cele-

* He married Gibfon's daughter, a paintrefs, that will be mentioned hereafter.

† See notes to Fenton's Waller.

brated

brated their nuptials in one of his prettieſt poems. The huſband was page to the king, and had already attained ſuch excellence, that a picture of the man and loſt ſheep painted by him, and much admired by the king, was the cauſe of Vanderdort's death, as we have ſeen in the preceding volume. Thomas * earl of Pembroke had the portraits of the dwarfs hand in hand by Sir Peter Lely, and exchanging it for another picture, it fell into the poſſeſſion of Cock the auctioneer, who ſold it to Mr. Gibſon the painter in 1712. It was painted in the ſtyle of Vandyck. Mr. † Roſe had another ſmall piece of the dwarf and his maſter Franceſco Cleyne, in green habits as archers, with bows and arrows, and he had preſerved Gibſon's bow, who was fond of archery. Gibſon taught queen Anne to draw, and went to Holland to inſtruct her ſiſter the

* Gibſon had been patronized by Philip earl of Pembroke, and painted Cromwell's picture ſeveral times. Mrs. Gibſon is repreſented by Vandyck in the picture with the ducheſs of Richmond at Wilton.

† Mr. W. Hamilton, Envoy to Naples, has a drawing of Gibſon by Vandyck.

princeſs of Orange. The ſmall couple had nine children, five of which lived to maturity, and were of a proper ſize. Richard the father died in the 75th year of his age, and was buried * at Covent-garden: his little widow lived till 1709, when ſhe was 89 years old.

WILLIAM GIBSON,

Nephew of the preceding, was taught by him and Sir Peter Lely, and copied the latter happily; but chiefly practiced miniature. He bought great part of Sir Peter's collection, and added much to it. Dying of a lethargy in 1702 at the age of 58, he was buried at Richmond, as was

EDWARD GIBSON,

I ſuppoſe, ſon of the dwarf. This young man began with painting portraits in oil, but

* From the regiſter. Richard Gibſon died July 23, 1690.

changed

changed that manner for crayons. His own picture done by himself in this way 1690, was at Tart-hall. Edward died at the age of 33.

JOHN DIXON,

Scholar of Sir Peter Lely, painted both in miniature and crayons, but mostly the former. In the latter was his own head. In water-colours there are great numbers of his works; above sixty were in lord Oxford's collection, both portraits and histories, particularly, Diana and her Nymphs bathing, after Polenburg, and a sleeping Venus, Cupids, and a Satyr. These were his best works. He was keeper of the king's picture-closet; and in 1698 was concerned in a bubble Lottery. The whole sum was to be 40,000 *l.* divided into 1214 prizes, the highest prize in money 3000 *l.* the lowest 20 *l.* One prize, a collection of limnings, he valued so highly, that the person to whom it should fall might, in lieu of it, receive 2000 *l.* Each ticket twenty shillings. Queen Anne, then

princeſs, was an adventurer. This affair turned out ill, and Dixon, falling into debt, removed for ſecurity from St. Martin's-lane, where he lived, to the King's-bench-walks in the Temple, and latterly to a ſmall eſtate he had at Thwaite near Bungay in Suffolk, where he died about 1715; and where his widow and children were living in 1725. Dixon, adds Vertue, once bought a picture for a trifle at a broker's, which he ſold to the duke of Devonſhire for 500 *l.* but does not ſpecify the hand or ſubject.

ALEXANDER MARSHALL,

Another performer in water-colours, who painted on velom a book of Mr. Tradeſcant's * choiceſt flowers and plants. At Dr. Friend's Vertue ſaw ſeveral pretty large pieces after Vandyck, the fleſh painted very carefully. He mentions too one Joſhua

* V. Muſeum Tradeſcantianum. It is a ſmall book containing a catalogue of the rarities in that collection at Lambeth, with two prints by Hollar of the father and ſon.

Marſhall,

Marſhall, a ſculptor, who in 1664 executed the monument of Baptiſt lord Noel and his lady in Glouceſterſhire.

WILLIAM HASSEL,

Another painter known only to the induſtry of Mr. Vertue, who ſaw an oval miniature of a Scotch gentleman, which being engraved by P. Vanderbank was falſely inſcribed *lord Marr*. The mark on the picture was W. H. 1685. This, ſays Vertue, I think, was William Haſſel. Since the firſt edition I am informed that Mr. Haſſel not only painted in miniature but in oil, in which way he executed an oval head of Mr. Hughes, author of the Siege of Damaſcus, who joined the ſiſter arts, and painted ſeveral ſmall pieces in water-colours for his amuſement. That ſeraphic dame, Mrs. Rowe, alſo painted. A gentleman from whom I received theſe notices has a buſt of the abovementioned Mr. Hughes done by her in Indian ink. There lived about the ſame time one Conſtantine, a landſcape-

ſcape-painter, and Mr. White, a limner: Mr. Hughes addreſſed a poem to the former.

MATTHEW SNELLING,

A gentleman who painted in miniature, and that (being very galant) ſeldom but for ladies. In Mr. Roſe's ſale 1723 was a head of Snelling by Cooper 1644, finely painted, but the hands and drapery poor. Mr. Beale mentions him in one of his pocket-books,* for ſending preſents of colours to his wife in 1654, and 1658; and that in 1678, Mr. Snelling offered him thirty guineas for a Venus and Cupid after Rottenhamer, for which he aſked forty guineas and was worth fifty. I do not know whether this perſon was related to Thomas Snelling, a poet recorded in Wood's Athenæ, vol. ii. p. 135.

* See the next article.

MARY

MARY BEALE

Was daughter of Mr. Cradock, minifter of Walton * upon Thames, and learned the rudiments of painting from Sir Peter Lely, and had fome inftructions, as Vertue thought, from Walker. She painted in oil, water-colours and crayons, and had much bufinefs; her portraits were in the Italian ftyle, which fhe acquired by copying feveral pictures and drawings from Sir Peter Lely's and the royal collections. Her mafter was fuppofed to have had a tender attachment to her, but as he was referved in communicating to her all the refources of his pencil, it probably was a galant paffion, rather than a fuccefsful one. Dr. Woodfall wrote feveral poems to her honour, under the name of Belefia; but the fulleft hiftory of her life and works was recorded by her own hufband, who in fmall almanac-pocket-

* Where Mr. Beale afterwards erected a monument for him.

books minuted down almoſt daily accounts of whatever related to himſelf, his buſineſs, and his wife's pictures. Of theſe almanacs there were above thirty, which with moſt of Mr. Beale's papers came into the hands of Carter, colourman, to whom Beale bequeathed them. Some were ſold to Mr. Brooke a clergyman. His ſhare Carter lent to a low painter, whoſe goods being ſeized the pocket-books were loſt, but ſeven of them a friend of Vertue's met with on a ſtall, bought, and lent to him. Moſt of his extracts I ſhall now offer to the reader, without apprehenſion of their being condemned as trifling or tireſome. If they are ſo, how will this whole work eſcape? When one writes the lives of artiſts, who in general were not very eminent, their pocket-books are as important as any part of their hiſtory—I ſhall uſe no farther apology—if even thoſe that are loſt ſhould be regretted!

The firſt is "1672. 20 April. Mr. Lely was here with Mr. Gibſon and Mr. Skipwith, to ſee us, and commended very much

her

her (Mrs. Beale's) coppy after our Saviour praying in the garden, &c. after Anto. da Correggio: her coppy in little after Endimion Porter his lady and three ſons he commended extraordinarily, and ſaid (to uſe his own words) it was painted like Vandyke himſelf in little, and that it was the beſt coppy he ever ſaw of Vandyke. Alſo he very well liked her two coppyes in great of Mr. Porter's little ſon Phil. He commended her other works, coppyes and thoſe from the life. Both he and Mr. Gibſon both commended her works.

" Mr. Lely told me at the ſame time as he was moſt ſtudiouſly looking at my biſhop's picture of Vandyke's, and I chanced to aſk him how Sir Antony cou'd poſſibly diviſe to finiſh in one day a face that was ſo exceeding full of work, and wrought up to ſo extraordinary a perfection—I believe, ſaid he, he painted it over fourteen times. And upon that he took occaſion to ſpeake of Mr. Nicholas Laniere's picture of Sr. Anto. V. D. doing, which, ſaid he, Mr. Laniere himſelf told me he ſatt ſeaven entire

tire dayes for it to Sr. Anto. and that he painted upon it of all thoſe ſeaven dayes both morning and afternoon, and only intermitted the time they were at dinner. And he ſaid likewiſe that tho' Mr. Laniere ſatt ſo often and ſo long for his picture, that he was not permitted ſo much as once to ſee it, till he had perfectly finiſhed the face to his own ſatisfaction. This was the picture which being ſhow'd to king Charles the firſt cauſed him to give order that V. Dyck ſhou'd be ſent for over into England.

* " 20 Feb. 1671-2. My worthy and kind friend Dr. Belk cauſed the excellent picture of Endimion Porter, his lady and three ſons altogether done by Sr. Anto. Vandyke, to be brought to my houſe that my deare heart might have opportunity to ſtudy it, and coppy what ſhee thought fitt of itt. Alſo at the ſame time wee return'd

* This tranſcript ſhould have preceded the former, but I give them exactly as I find them in Vertue's extract.

Mrs.

Mrs. Cheek's picture of Mr. Lely's painting back to my lord Chamberlain.

"Pink remaining in ftock Sept. 1672. Some parcells containing fome pds. weight of tryalls made July 1663.

"19 April, 1672. My deareft painted over the third time a fide face. This Mr. Flatman liked very well.

"24 April, 1672. My moft worthy friend Dr. Tillotfon fat to Mr. Lely for his picture for me, and another for Dr. Cradock. He drew them firft in chalk rudely, and afterwards in colours, and rubbed upon that a little colour very thin in places for the fhadows, and laid a touch of light upon the heightning of the forehead. He had done them both in an hour's time.

"Lord bifhop of Chefter's picture painted by Mrs. Beale for Lord George Berkeley.

"Sunday May 5th, 1672. Mr. Samuel Cooper, the moft famous limner of the world for a face, dyed.

"18 May, 1672. Pd. Mr. Tho. Burman in part, due for my honoured father

and mother's monument ſet up for them at Walton in Bucks, at the expence of my brother Henry Beale and myſelf, the whole coſt paid in full 45 *l*.

" 23. Ld. and lady Cornbury's pictures dead colour'd. Dr. Sidenham's picture began.

" 5 June, Dr. Tillotſon ſat about three hours to Mr. Lely for him to lay in a dead colour of his picture for me. He apprehending the colour of the cloth upon which he painted was too light before he began to lay on the fleſh-colour, he glazed the whole place, where the face and haire were drawn in a colour over thin, with Cullen's-earth, and a little bonn black (as he told us) made very thin with varniſh.

" June 1672. Received for three pictures of Sir Rob. Viner, his lady and daughter 30 *l*.

" 20 June. My moſt worthy friend Dr. Tillotſon ſat in the morning about three hours to Mr. Lely, the picture he is doing for me. This is the third ſetting.

" Mr.

" Mr. Fuller the painter died 17 July, 1672, as Mr. Manby told me.

" 22 July. Mrs. Beale painted her own picture, second setting.

" 23 July. Received of Col. Giles Strangeways * for Dr. Pierce's, Dr. Cradock's, Dr. Tillotson's, Dr. Stillingfleet's, Mr. Crumholem's pictures 25 *l.* †

" 1 Aug. 1672. Dr. Tillotson sat to Mr. Lely about three hours for the picture he is doing for me, this is the fourth time, and I believe he will paint it (at least touch it) over again. His manner in the painting of this picture, this time especially, seem'd strangely different both to myself and my dearest heart from his manner of painting the former pictures he did for us.

* These five heads and three more, are still at the earl of Ilchester's at Melbury in Dorsetshire, the fine old seat of the Strangways. Each head is inclosed in a frame of stone-colour; a mark that very generally distinguishes Mrs. Beale's works.

† Mrs. Beale had 5 *l.* for a head, and 10 *l.* for a half-length, in oil, which was her most common method of painting.

MAHARAJA SERFOGI'S

This wee thought was a more conceiled misterious ſcanty way of painting then the way he uſed formerly, which wee both thought was a far more open and free, and much more was to be obſerved and gain'd from ſeeing him paint then, then my heart cou'd with her moſt carefull marking learn* from his painting either this, or Dr. Cradock's picture of his doing for Dr. Patrick.

" Delivered to Mr. Lely one ounce of Ultramarine at 2 *l.* 10 *s.* one ounce towards payment for Dr. Tillotſon's picture for me.

" 30 Sept. I carryd my two boys Charles and Batt. to Mr. Lely's and ſhewed them all his pictures, his rare collection. 1 Octob. I went again to Mr. Lely's, and ſhewd

* I think it clear from this whole paſſage, that what I have aſſerted in the text from Graham of Mrs. Beale being ſcholar to Lely, is a miſtake of that writer. Beale does not hint at it—on the contrary they ſeem to have procured their friends to ſit to Sir Peter, that ſhe might learn his method of colouring—and Sir Peter ſeems to have been aware of the intention.

Mr.

Mr. W. Boneſt the ſame excellent pictures. This perſon was a learner then.

"I have paid Mr. Lely towards the pictures of Mr. Cos. Brooke Bridges and Dr. Tillotſon which he is doing for me, by ſeveral parcells of Lake of my own makeing which he ſent for 17 Aug. 1671, and Ultramarine and money, 13*l.* 12*s.*

"Received this year 1672 moneys at intereſt, rents, or for colours, upon Mrs. Beale's account, 101*l.* 11*s.* Received this year for pictures done by my deareſt heart 202*l.* 5*s.*"

Then follows a liſt of pictures done from the life by Mrs. Beale ſince 1671-2, with the months in which they were painted. There were thirty-five paid for, beſides ſeveral begun and not paid for; among the former were, portraits of Sr. Rob. Viner and his daughter in one piece, Dr. Tillotſon, and Dr. Stillingfleet, Dr. Outram, Dr. Patrick, Col. Strangways; and a Magdalen painted from Moll Trioche, a young woman who died 1672. Among the latter, his ſiſ-

ter's, his wife's own, lady Falconberg, and lady Eliz. Howard's pictures.

From the almanac of 1674 were the following memorandums:

"In August Mr. Lely had one ounce of Ultramarine the richeſt at 4 *l.* 10 *s.* per oz. in part of payments betwixt us for dean of Cant. Tillotſon, and Dr. Stillingfleet, which he has done for me, and by Lakes and Ultramarins, according to account of the particulars 1673 — 24 9 0
4 10 0
28 19 0 So there is due to to him 1 *l.* 1 *s.* in full payment for the two fore-mentioned pictures.

"Aug. 1674. Mr. Lely dead-colour'd my ſon Charles picture—took a drawing upon paper after an * Indian gown which

* This was ſo eſtabliſhed a faſhion at that time, that in Chamberlain's Preſent-ſtate of England for 1684, I find Robert Croft, Indian-gown-maker to the king, Mrs. Mary Mandove, Indian-gown-maker to the queen.

he

he had put on his back, in order to the finiſhing the drapery of it.

"Nov. Borrowed of Wm. Chiffinch eſq; eleaven of his majeſties Italian drawings.

"1674. Received this yeare for pictures done by my deareſt, 216 *l.* 5 *s.*"

At the end of this book are more liſts of pictures begun or finiſhed by Mrs. Beale.

From the almanac of 1677.

"June 4. Mr. Comer the painter being at our houſe told my deareſt as a ſecret that he uſed black chalk ground in oil inſtead of blue black and found it much better and more innocent colour.

"22 May. Mr. Francis Knollys came himſelf and fetched away the original picture of the old earl of Strafford and Sr. Philip Manwaring which had been left here for ſome years. It was carried away by two of the lord Hollis's ſervants whom Mr. Knollys brought with him for that purpoſe.

"April. I ſaw at Mr. Bab May's lodgings at Whitehall theſe pictures of Mr. Lely's doeing; 1. The king's picture in

buff half-length. 2. Firſt dutches of York, h. l. 3. Dutches of Portſmouth, h. l. 4. Mrs. Gwin with a lamb, h. l. 5. Mrs. Davis with a gold pot, h. l. 6. Mrs. Roberts, h. l. 7. Dutches of Cleveland being as a Madonna and a babe. 8. Mrs. May's ſiſter, h. l. 9. Mr. Wm. Finch, a head by Mr. Hales. 10. Dutches of Richmond, h. l. by Mr. Anderton.

" Jan. 1676-7. Mr. Lely came to ſee Mrs. Beale's paintings, ſeveral of them he much commended, and upon obſervation ſaid Mrs. Beale was much improv'd in her painting.

" Mrs. Beale painted Sr. Wm. Turner's picture from head to foot for our worthy friend Mr. Knollys. He gave it to be ſett up in the hall at Bridewell, Sir Wm. Turner haveing been preſident in the year he was lord-mayor of London.

" Feb. 16. I gave Mr. Manby two ounces of very good lake of my making, and one ounce and half of pink, in conſideration of the landſkip he did in the Counteſs of Clare's picture.

" Feb.

"Feb. Borrow'd ſix Italian drawings out of the king's collection for my ſons to practice by.

"Monday 5th March. I ſent my ſon Charles to Mr. Flatman's in order to his beginning to learn to limme of him. The ſame time I ſent my ſon's Barth. picture done by my deareſt for Charles to make an eſſay in water-colours. Lent my ſon Charles 3*l.* which he is to work out.

"Moneys paid my ſon Barth. for work, laying in the draperys of his mother's pictures, from the beginning of this year 1676-7. About twenty-five half-lengths, and as many more heads layd in. Paid my ſon Charles upon the ſame account, near as many. The father, Charles Beale had ſome employment in the board of Green-cloth. This year Mrs. Beale had great buſineſs, and received for pictures 429*l.* among others whoſe portraits ſhe drew were, the earl of Clarendon, lord Cornbury, Bp. Wilkins, Counteſs of Derby, Sr. Stephen Fox, lord Halifax, duke of Newcaſtle, lady Scarſdale, earl of Bolinbroke, lady Dorcheſter, lady

 Stafford,

Stafford, Mr. Th. Thynne, Mr. ſecretary Coventry, ſeveral of the family of Lowther, earl of Clare, Mr. Finch, ſon of the chancellor, and Mr. Charles Stanley, ſon of the Counteſs of Derby.

In the almanack of 1661 are no accounts of portraits painted by her, as if ſhe had not yet got into buſineſs, but there are memorandums of debts paid, and of implements for painting bought, and an inventory of valuable pictures and drawings in their poſſeſſion. Mention too is made of three portraits by Walker, her own, her huſband's and her father's; of Sr. Peter Lely's by himſelf, half-length, price 20*l.* Hanneman's picture and frame 18*l.* Item. Given ſeveral ways to Mr. Flatman for limning my own picture, my daughter Mall's, father Cradock, and the boys, 30*l.* It concludes with an inventory of their goods, furniture, colours, plate, watches, &c,

Another pocket-book.

"May 19, 1676. Mr. Greenhill the painter dyed.

"3d

"3d of May. I made exchange with Mr. Henny, half an ounce of Ultramarine for four pound of his Smalt which he valued at eight ſhillings a pound, being the beſt and fineſt ground Smalt that ever came into England.

"Sep. Lent to Mr. Manby a little Italian book Il Partito di Donni * about painting.

"26. Sent Mr. Lely an ounce of my richeſt Lake in part of payment for Mr. Dean of Cant. Dr. Stillingfleet's and my ſon Charles picture which he did for me."

Then follow liſts of lives of painters which he thought to tranſlate, and of pictures begun that year, as, the earl of Athol's, lady Northumberland's, &c. and of pictures copied from Sr. Peter, as the ducheſs of York, lady Cleveland, lady Mary Cavendiſh, lady Eliz. Percy, lady Clare, lady Halifax, Mrs. Gwin, &c. and of others from which ſhe only copied the poſtures.

* Sic. Orig.

Another book, 1681.

" The king's half-length picture which I borrow'd of Sir Peter was ſent back to his executors, to Sr. Peter Lely's houſe.

" March. Dr. Burnet * preſented the ſecond volume of the Hiſtory of the Reformation to Mrs. Beale as he had done the firſt volume.

" April. Lent Mr. Tho. Manby my Leonardo da Vinci, which I had from Mr. Flatman.

" July. My dear heart finiſht the firſt copy of the half-length of lady Ogle's picture, after Sr. P: Lely at Newcaſtle-houſe—3d painting—both lord and lady Ogle's pictures.

" Nov. My dear heart and ſelf and ſon Charles ſaw at Mr. † Walton's the lady Carnarvon's

* This and other circumſtances in theſe notes confirm Graham's account of the regard the clergy had for Beale and his wife. There are ſeveral prints of Tillotſon and other divines from her paintings, which have much nature, but the colouring is heavy and ſtiff, her uſual merit and faults.

† Keeper of the King's pictures.

narvon's picture half-length, by Vandyk in blue satin, a most rare complexion exceeding fleshy done without any shadow. It was lately bought by Mr. Riley for 35 *l.* also another lady in blue satin, another lady, black; others, and a rare head by Holben of the lord Cromwell Hen. VIII. dayes.

"Feb. 11, 1680-1. Mr. Soest the painter died. Mr. Flessiere the frame-maker said he believed he was neare 80 years old when he died.

"April 1681. Paid by Mr. Hancock's order for two quarters expence at Clare-hall for my son for half a year's charges ending at Lady-day 12 *l.* 2 *s.* 6 *d.* paid the same sum at Clare-hall.

"Paid my son Charles for what he had done to the pictures of lord and lady Ogle at Newcastle-house, after Sr. P. Lely.

"Our worthy friend the dean of Peterburgh Moor's picture, one of the best pictures for painting and likeness my dearest ever did.

"Dec. 1681. Mr. Flatman's picture finisht. Lent Thomas Flatman, esq; my wife's

wife's coppy in little half-length of the countess of Northumberland's picture after Sr. P. Lely.

"Pictures begun in 1681. Lady Dixwell. Dr. Nicholas. Earl of Shaftsbury half-length for lord Paget. Dutchess of Newcastle h. l. Lord Downe, &c. in all amounting to 209 *l.* 17 *s.*" At the end of this book some notes in short characters of monies put into the poor's-box for charitable uses, these good people bestowing this way about two shillings in the pound.*

Mrs. Beale died in Pall-mall at the age of 65, Dec. 28, 1697, and was buried under the communion-table in St. James's-church. Her son Bartholomew had no inclination for painting, and relinquishing it, studied physic under Dr. Sydenham, and practiced at Coventry where he and his father died. The other son

* Mr. G. Steevens has a quarto volume of studies in red chalk by Mrs. Beale and her son Charles. Several by her from nature, Vandyck and Lely, are highly finished and very lively, tho' hard, and the drawing not very correct. There is nothing but human figures.

CHARLES

CHARLES BEALE,

Who was born May 28, 1660, painted both in oil and water-colours, but moſtly in the latter, in which he copied the portrait of Dr. Tillotſon. His cypher he wrote thus on his works CB. The weakneſs in his eyes did not ſuffer him to continue his profeſſion above four or five years. He lived and died over-againſt St. Clement's at Mr. Wilſon's a banker, who became poſſeſſed of ſeveral of his pictures for debt; particularly of a double half-length of his father and mother, and a ſingle one of his mother, all by Lely. I have Mrs. Beale's head and her ſon's Charles's, in crayons by her; they were Vertue's: And her own and her ſon's, in water-colours, ſtrongly painted, but not ſo free as the crayons.

ELIZABETH NEAL

Is only mentioned in De Bie's Golden Cabinet, publiſhed in 1662; he ſpeaks of her

as reſiding in Holland, and ſays ſhe painted flowers ſo well, that ſhe was likely to rival their famous Zeghers; but he does not ſpecify whether ſhe worked in oil or water-colours.

CHAP. II.

Statuaries, Carvers, Architects, and Medallists, in the Reign of Charles II.

THOMAS BURMAN

IS only known by being the maſter of Buſhnell, and by his epitaph in the church-yard of Covent-garden;

"Here lyes interred Thomas Burman, ſculptor, of the pariſh of St. Martin's in the Fields, who departed this life March 17th, 1673-4, aged 56 years."

He is mentioned above in Mr. Beale's notes for executing a tomb at Walton upon Thames.

BOWDEN, LATHAM, and BONNE,

Three obſcure ſtatuaries in this reign, of whom I find few particulars; the firſt was a

captain of the trained-bands, and was employed at Wilton; ſo was * Latham; his portrait leaning on a buſt was painted by Fuller. Latham and Bonne worked together on the monument of Archbiſhop Sheldon. The figure of John Sobieſki which was bought by Sr. Robert Vyner and ſet up at Stock's-market for Charles II. came over unfiniſhed, and a new head was added by Latham, but the Turk on whom Sobieſki was trampling remained with the whole groupe, till removed to make way for the lord-mayor's manſion-houſe.

WILLIAM EMMETT

Was ſculptor to the crown before Gibbons, and had ſucceeded his uncle, one Philips. There is a poor mezzotinto of Emmett by himſelf.

* I ſuppoſe this is the ſame perſon who petitioned the council of ſtate after the death of Cromwell, for goods belonging to the king, which he had purchaſed, and the protector detained. See Vol. II. p. 118. of this work.

CAIUS GABRIEL CIBBER, or CIBERT,

Son of a cabinet-maker to the king of Denmark, was born at Flensburg in the duchy of Holstein, and discovering a talent for sculpture was sent at the king's expence to Rome. More of his early history is not known. He came to England not long before the Restoration, and worked for John Stone, son of Nicholas, who going to Holland, and being seized with a palsey, Cibber his foreman was sent to conduct him home. We are as much in the dark as to the rest of his life; that singularly-pleasing biographer his son, who has dignified so many trifling Anecdotes of players by the expressive energy of his style, has recorded nothing of a father's life who had such merit in his profession. I can only find that he was twice married, and that by his second wife descended from the ancient family of * Colley in

* By this alliance his children were kinsmen to William of Wickham, and on that foundation one of them (afterwards

in Rutlandſhire, he had 6000*l.* and ſeveral children, among whom was the well-known laureat, born in 1671 at his father's in Southampton-ſtreet facing Southampton-houſe. Gabriel Cibber the ſtatuary was carver to the king's cloſet and died about 1700 at the age of 70. His ſon had a portrait of him by old Laroon, with a medal in his hand. I have one in water-colours with a pair of compaſſes, by Chriſtian Richter; probably a copy from the former, with a ſlight variation. What is wanting in circumſtances is more than compenſated by his works. The moſt capital are the two figures of melancholy and raving madneſs before the front of Bedlam. The baſreliefs * on two ſides of the monument are by his hand too. So are the fountain in Soho-ſquare, and one of the fine vaſes at Hampton-court, ſaid to be done in com-

(afterwards a fellow of New-college Oxford and remarkable for his wit) was admitted of Wincheſter-college; in conſideration of which the father carved and gave to that ſociety a ſtatue of their founder.

* A deſcription of them may be ſeen in the new account of London and the environs. Vol. v. p. 3. One of the ſtatues was the portrait of Oliver Cromwell's porter, then in Bedlam.

petition

petition with a foreigner who executed the other, but nobody has told us which is Cibber's. He carved most of the statues of kings round the Royal-exchange, as far as king Charles, and that of Sir Thomas Gresham in the piazza beneath. The first duke of Devonshire employed him much at Chatsworth; where two sphinxes on large bases, well executed and with ornaments in good taste, are of his work, and till very lately there was a statue of Neptune in a fountain, still better. He carved there several door-cases of alabaster with rich foliage, and many ornaments in the chapel; and on each side of the altar is a statue by him, Faith and Hope; the draperies have great merit, but the airs of the heads are not so good as that of the Neptune. * Cibber built the Danish church in London and was buried there himself, with his second wife, for whom a monument was erected in 1696. The son will be known as long as the Careless Husband and

* He gave a statue of William of Wickham to the college at Winchester; and executed some statues for the library of Trinity-college, Cambridge.

V. Life of Colley Cibber, chap. 3d.

 the

the Memoires of his own Life exift, and fo long the injuftice of calling the figures at Bedlam

——— his brazen brainlefs brothers,

and the peevifh weaknefs of thrufting him into the Dunciad in the room of Theobald, the proper hero, will be notorious.

FRANCIS DU SART

Of Hanau, is mentioned in De Bie's Golden Cabinet, who fays, he was employed by the king of England to adorn his palace with works in marble and models in clay, and that he died in London 1661. It is uncertain whether this *king* was Charles the firft, or whether Du Sart came over and died foon after the Reftoration.

GRINLING * GIBBONS,

An original genius, a citizen of nature; confequently, it is indifferent where fhe

* So he wrote his name himfelf, and not *Grinlin*, as it is on his print.

produced

produced him. When a man ftrikes out novelty from himfelf, the place of his birth has little claim on his merit. Some become great poets or great painters becaufe their talents have capital models before their eyes. An inventor is equally a mafter, whether born in Italy or Lapland. There is no inftance of a man before Gibbons who gave to wood the loofe and airy lightnefs of flowers, and chained together the various productions of the elements with a free diforder natural to each fpecies: Vertue had received two different accounts of his birth; from Murray the painter, that he was born in Holland of Englifh parents, and came over at the age of nineteen; from Stoakes (relation of the Stones) that his father was a Dutchman, but that Gibbons himfelf was born in Spur-alley in the Strand. This is circumftantial, and yet the former teftimony feems moft true, as Gibbons is an Englifh name, and Grinling probably Dutch. He afterwards lived, added Stoakes, in Bell-favage-court on Ludgate-hill, where he carved a pot of flowers which fhook furprizingly

with the motion of the coaches that paſſed by. It is certain that he was employed by Betterton on the decorations of the Theatre in Dorſet-garden, where he carved the capitals, cornices and eagles. He lived afterwards at Deptford, in the ſame houſe with a muſician, where the beneficent and curious Mr. Evelyn found and patronized them both. This gentleman, Sir Peter Lely, and Bap. May, who was ſomething of an architect himſelf, recommended Gibbons to Charles II. who though too indolent to ſearch for genius, and too indiſcriminate in his bounty to confine it to merit, was always pleaſed, when it was brought home to him. He gave the artiſt a place in the board of works, and employed his hand on the ornaments of moſt taſte in his palaces, particularly at Windſor, where in the chapel the ſimplicity of the carver's foliage at once ſets off and atones for the glare of Verrio's paintings. Gibbons in gratitude made a preſent of his own buſt in wood to Mr. Evelyn who kept it at his houſe in Dover-ſtreet. The piece that had ſtruck ſo good a

judge

judge was a large carving in wood of St. Stephen ſtoned, long preſerved in the ſculptor's own houſe, and afterwards purchaſed and placed by the duke of Chandos at Cannons. At Windſor too, Gibbons, whoſe art penetrated all materials, carved that beautiful pedeſtal in marble for the equeſtrian * ſtatue of the king in the principal court. The fruit, fiſh, implements of ſhipping are

* Under the ſtatue is an engine for raiſing water contrived by Sir Samel Morland alias Morley; he was ſon of Sir Samuel Morland of Sulhamſted Baniſter in the county of Berkſhire, created a baronet by Charles II. in conſideration of ſervices performed during the king's exile. The ſon was a great mechanic; and was preſented with a gold medal, and made Magiſter Mechanicorum by the king in 1681. He invented the drum-capſtands for weighing heavy anchors; and the ſpeaking trumpet, and other uſeful engines. He died and was buried at Hammerſmith in Middleſex 1696. There is a monument for the two wives of Sir Samuel Morland in Weſtminſter-abbey. His arms were ſable a leopard's head jeſſant a fleur de lys, or. There is a print of the ſon by Lombart after Lely. This Sir Samuel built a large room in his garden at Vaux-hall, which was much admired at that time; on the top was a punchinello holding a dial. See Aubrey's Survey, Vol. i. p. 12.

all exquisite: the * man and horse may serve for a sign to draw a passenger's eye to the pedestal. The base of the figure at Charing-cross was the work of this artist; so was the † statue of Charles II. at the Royal-exchange — but the talent of Gibbons, though he practiced in all kinds, did not reach to human figures, unless the brazen statue of James II. in the Privy-garden be, as I have reason to believe it, of his hand. There is great ease in the attitude, and a classic simplicity. Vertue met with an agreement, signed by Gibbons himself, for a statue of James II. the price 300*l*. half to

* On the hoof of the horse, says Pote, is cast Josias Ibach Stada, Bramensis. This last word should be Bremensis. I know nothing more of this Ibach Stada. V. History and Antiq. of Windsor-castle, p. 38. Gibbons made a design for the statues in the intended Mausoleum of Charles I. by Sir Chr. Wren. V. Parentalia, p. 332. in the margin.

† Vertue says, the king gave Gibbons an exclusive licence for the sole printing of this statue, and prohibiting all persons to engrave it without his leave; and yet, adds my author, though undertaken by Gibbons, it was actually executed by Quellin of Antwerp, who will be mentioned hereafter.

be

be paid down on signing the agreement; 50*l.* more at the end of three months, and the rest when the statue should be compleat and erected. Annexed were receipts for the first 200*l.* Aug. 11, 1687. The paymaster Tobias Rustat. *

Gibbons made a magnificent tomb for Baptist Noel Viscount Camden, in the church of Exton in Rutlandshire; it cost 1000*l.* is 22 feet high, and 14 wide. There

* One might ask whether Vertue did not in haste write James II. for Charles II. The statue of the latter at Chelsea-college is said to be the gift of this Rustat; and one should doubt whether he paid for a statue of the king in his own garden—but as Charles II. permitted such an act of loyalty in the court at Windsor, perhaps his brother was not more difficult. † I am the rather inclined to attribute the statue at Whitehall to Gibbons, because I know no other artist of that time capable of it.

† Both did accept such a present. In Peck's Desid. Curiosa, vol. ii. p. 50, is a list of the charities and benefactions of Tobias Rustat, keeper of Hampton Court, and yeoman of the robes to Charles II. before and after his restoration. Among others is this entry, "A free gift to their Majesties K. Charles II. and K. James II. of their statues in brass; the former placed upon a pedestal in the royal hospital at Chelsea, and the other in Whitehall—one thousand pounds."

are

are two figures of him, and his lady, and basreliefs of their children. The same workman performed the wooden throne at Canterbury, which cost 70*l.* and was the donation of archbishop Tenison. The foliage in the choir of St. Paul's is of his hand. At Burleigh is a noble profusion of his carving, in picture-frames, chimney-pieces, and door-cases, and the last Supper in alto relievo, finely executed. At Chatsworth, where a like taste collected ornaments by the most eminent living masters, are many by Gibbons, particularly in the chapel; in the great anti-chamber are several dead fowl over the chimney, finely executed, and over a closet-door, a pen not distinguishable from real feather. When Gibbons had finished his works in that palace, he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass case in the gallery. I have another point cravat by him, the art of which arrives even to deception, and Herodias with St. John's head, alto relievo in ivory. In Thoresby's

collection was Elijah under the juniper-tree supported by an Angel, six inches long and four wide. * At Houghton two chimneys are adorned with his foliage. At Mr. Norton's at Southwick in Hampshire was a whole gallery embroidered in pannels by his hand—but the most superb monument of his skill is a large chamber at Petworth enriched from the cieling, between the pictures, with festoons of flowers and dead game, &c. all in the highest perfection and preservation. Appendant to one is an antique † vase with a basrelief, of the purest taste, and worthy the Grecian age of Cameos. Selden, one of his disciples and assistants—for what one hand could execute such plenty of laborious productions?—lost his life in saving this carving when the seat was on fire. The font in St. James's-church was the work of Gibbons.

* Ducatus Leodiensis p. 488.

† At the earl of Halifax's at Stanstead is another chimney-piece, adorned with flowers and two beautiful vases.

If these encomiums * are exaggerated, the works are extant to contradict me. Let us now see how well qualified a man, who vaunts his having been in England, was, to speak of Gibbons. It is the author of the Abregè whom I have frequently mentioned. "Les Anglois, † says he, n'ont eu qu'un bon sculpteur, nommè Gibbons, mais il n'etoit pas excellent. La figure de marbre de Charles II. placèe au milieu de la bourse à Londres est de sa main." What would this author have said of him, if he had wasted his art on ribbands and ringlets flowing in one blended stream from the laurel of Louis XIV. to the tip of his horse's tail? ‡

Gibbons died Aug. 3d, 1721, at his house in Bow-street, Covent-garden, and in November of the following year, his collection, a very considerable one, of pictures,

* Tate wrote a poem on the sight of a bust in marble of Gibbons.

† Vol. ii. p. 216.

‡ This is literally the case in the equestrian statue at Lyons.

tures, models, &c. was ſold by auction. Among other things were two chimney-pieces of his own work, the one valued at 100*l.* the other at 120; his own buſt in marble, by himſelf, but the wig and cravat extravagant; and an original of Simon the engraver by Sir Peter Lely, which had been much damaged by the fall of Gibbons's houſe.

There are two different prints of Gibbons by Smith, both fine; the one with his wife, after Cloſterman; the other from a picture at Houghton by Sir Godfrey Kneller, who has ſhown himſelf as great in that portrait as the man who ſat to him.

Gibbons had ſeveral diſciples and workmen; Selden I have mentioned; Watſon aſſiſted chiefly at Chatſworth, where the boys and many of the ornaments in the chapel were executed by him. Dievot of Bruſſels, and Laurens of Mechlin were principal journeymen — Vertue ſays, they modelled and caſt the ſtatue I have mentioned in the Privy-garden, which confirms my conjecture of its being the figure in-

tended in the agreement. If either of them *modelled* it, and not Gibbons himſelf, the true artiſt deſerves to be known. They both retired to their own country on the Revolution; Laurens performed much both in ſtatuary and in wood, and grew rich. Dievot lived till 1715 and died at Mechlin.

LEWIS PAYNE

Engraved two ſignet ſeals for Charles II. to be uſed in Scotland by the duke of Lauderdale. Dr. Rawlinſon had the original warrant for them ſigned by the king; one was to have been in ſteel, the other in ſilver. At top was the draught and magnitude, neatly drawn, and a memorandum that they were finiſhed and delivered in Oct. 1678.

MAHARAJA SERFOGI'S SARASWATI

ARCHI-

ARCHITECTURE,

Though in general the taste was bad, and corrupted by imitations of the French, yet as it produced St. Paul's, may be said to have flourished in this reign: whole countries, an age often gets a name for one capital work. Before I come to Sir Christopher Wren, I must dispatch his seniors.

JOHN WEBB,

A name well-known as a scholar of Inigo Jones, and yet I cannot find any particulars of his life. * He built the seat of lord Mountford at Horseheath in Cambridgeshire and added the portico to the Vine in Hampshire for Chaloner Chute, speaker to Richard Cromwell's parliament, and

* He married a niece of Inigo Jones, and left a son named James, who lived at Burleigh in Somersetshire. The father died in 1672, aged 61.

now belonging to his descendant John Chute, esq. Ambresbury in Wiltshire was executed by him from the designs of his master. Mr. Talman had a quarto volume, containing drawings in Indian ink of capitals and other ornaments in architecture, which Webb had executed in several houses. The frontispiece (containing architecture and figures) to Walton's Polyglot Bible, was designed by Webb, and etched by Hollar. Vertue says, that Mr. Mills, one of the four surveyors appointed after the fire of London, built the large houses in Queen-street, Lincoln's-inn-fields—but this must be a mistake, as we have seen in the preceding volume, that Gerbier, a cotemporary and rival, ascribed them to Webb. Gerbier's own scholar was

Captain WILLIAM WINDE,

Who was born at Bergen-op-zoom. His performances were, the house at Cliefden, the duke of Newcastle's in Lincoln's-inn-fields,

fields, Coomb-abbey for lord Craven, and he finiſhed Hempſtead Marſhal for the ſame peer, which had been begun by his maſter, and in the plans of which he made ſeveral alterations. In his ſon's ſale of drawings and prints in 1741 were ſeveral of the father's deſigns for both theſe latter houſes. They were dated from 1663 to 1695.

——— MARSH,

Says Vertue, deſigned the additional buildings at Bolſover, erected after the Reſtoration, and was the architect of Nottingham-caſtle. Salmon in his account of Eſſex, p. 329, mentions a Dr. Morecroft, who he ſays died in 1677, as architect of the manor-houſe of Fitzwalters.

THE TANJORE MAHARAJA SERFOGI'S SARASWATI MAHAL

Monsieur POUGET,

A French architect, conducted the building of Montagu-house in 1678. What it wants in grace and beauty, is compensated by the spaciousness and lofty magnificence of the apartments. It is now the British Museum.

Sir CHRISTOPHER WREN

Is placed here, as his career was opened under Charles II.—The length of his life enriched the reigns of several princes—and disgraced the * last of them. A variety of knowledge proclaims the universality, a multiplicity of works the abundance, St. Paul's the greatness of Sir Christopher's genius. The noblest temple, the largest palace, the most sumptuous hospital in such

* At the age of 86 he was removed from being surveyor-general of the works by George I.!

a kingdom as Britain, are * all works of the ſame hand. He † reſtored London, and recorded its fall. I do not mean to be very minute in the account of Wren even as an architect. Every circumſtance of his ſtory has been written and repeated. Biſhop Sprat, Anthony Wood, Ward in his lives of the Greſham Profeſſors, the General Dictionary, and the New Deſcription of London and the Environs, both in the hands of every body, are voluminous on the article of Sir Chriſtopher: above all a deſcendant of his own has given us a folio, called Parentalia, which leaves nothing to be deſired on this ſubject. Yet, in a work of ſuch a nature as this, men would be diſappointed, ſhould they turn to it, and receive no ſatisfaction. They muſt be gratified, though my province becomes little more than that of a meer tranſcriber.

Sir Chriſtopher Wren, of an ancient family in the Biſhoprick of Durham, was ſon

* St. Paul's, Hampton-court, and Greenwich.

† He built above fifty pariſh churches, and deſigned the monument.

of a dean of Windſor, and nephew of Matthew, biſhop, ſucceſſively, of Hereford, Norwich, Ely. He was born at London in 1632, and educated at Oxford. His mathematical abilities unfolded themſelves ſo early, that by twenty he was elected profeſſor of aſtronomy at Greſham-college, and eight years afterwards Savilian profeſſor of aſtronomy at Oxford. His diſcoveries in philoſophy, mechanics, &c. contributed to the reputation of the new-eſtabliſhed Royal-ſociety, and his ſkill in architecture had raiſed his own name ſo high, that in the firſt year of the Reſtoration he was appointed coadjutor to Sir John Denham ſurveyor of the works, whom he ſucceeded in 1668. Three years before that he had viſited France—and unfortunately went no farther—the great number of drawings he made there from their buildings, had but too viſible influence on ſome of his own—but it was ſo far lucky for Sir Chriſtopher, that Louis XIV. had erected palaces only, no churches. St. Paul's eſcaped, but

but * Hampton-court was facrificed to the god of falfe tafte. In 1680 he was chofen prefident of the Royal fociety; was in two parliaments, was twice married, had two fons and a daughter, and died † in 1723, at the age of ninety-one, having lived to fee the completion of St. Paul's; a fabric, and an event, which one cannot wonder left fuch an impreffion of content on the mind of the good old man, that being carried to fee it once a year, it feemed to recall a memory that was almoft deadened to every other ufe. He was buried under his own fabric, with four words that comprehend his merit and his fame; fi quæras monumentum, circumfpice!

Befides, from his works ‡ in architecture,

* I have been affured by a defcendant of Sir Chriftopher, that he gave another defign for Hampton-court in a better tafte, which queen Mary wifhed to have had executed, but was over-ruled.

† Elkanah Settle publifhed a funeral poem on him, called Threnodia Apollinaris; there is another in Latin in the Parentalia.

‡ He wrote a poem, publifhed in a collection at Oxford, on the revival of Anne Green.

which I am going to mention, Wren is intitled to a place in this catalogue by his talent for design. He drew a view of Windsor, which was engraved by Hollar; and eight or ten plates for Dr. Willis's anatomy of the brain 1664. Vertue thinks they were engraved by Loggan. He found out a speedy way of etching, and was the inventor of drawing pictures by microscopic glasses; and he says himself, that he invented serpentine-rivers. * His other discoveries † may be seen at large in the authors I have quoted. His principal buildings were,

The Library of Trinity-college, Cambridge, and a piece of architecture opposite to it, to disguise the irregularity of that end. Over the library are four figures by Cibber.

* Parentalia p. 142.

† Among them is reckoned the invention of mezzotinto, which some say he imparted to prince Rupert; but the most common and cotemporary reports give the honour to the prince himself; as will be seen in his article, in the volume of Engravers.

The

The Chapel of Pembroke-hall.

The Theatre at Oxford. *

The Tower of St. Dunſtan's-church, attempted in the Gothic ſtyle with very poor ſucceſs.

The † Church of St. Mary at Warwick, in the ſame manner, but ſtill worſe. Yet he was not always ſo wide of his mark.

The great Campanile at Chriſt-church Oxford is noble, and though not ſo light as a gothic architect would perhaps have

* He was conſulted, and adviſed ſome alterations in a plan of the Chapel at Trinity-college Oxford. This was not worth mentioning with regard to Sir Chriſtopher, but was neceſſary to introduce the name of Dr. Aldrich who not only deſigned that Chapel, but alſo the Church of All-ſaints Oxford. A circumſtance we learn from the life of Dr. Bathurſt, P p. 68, 71. by the ingenious Mr. Thomas Warton, to whom the public has many obligations, and the Editor of this work ſtill greater.

† I have been informed, ſince the firſt edition of this work, by Sir Chriſtopher's deſcendant, that the tower only of this Church as it is at preſent was deſigned by his grandfather, A fire happened in the Church, and the damaged parts were reſtored by one Francis Smith, a maſon in the town, who had alſo executed the tower, in which he made ſeveral miſtakes.

formed it, does not disgrace the modern. His want of taste in that ancient style is the best excuse for another fault, the union of Grecian and Gothic. The Ionic Colonade that crosses the inner quadrangle of Hampton-court is a glaring blemish by it's want of harmony with the rest of Wolsey's fabric. Kent was on the point of repeating this incongruity in the same place in the late reign, but was over-ruled by my father.

Christ-church-hospital London re-built, and the old Cloyster repaired by him.

St. Mary-le-bow. The steeple is much admired—for my part I never saw a beautiful modern steeple. They are of Gothic origine, and have frequently great merit either in the solid dignity of towers, or in the airy form of taper spires. When broken into unmeaning parts, as those erected in later times are, they are a pile of barbarous uglinefs, and deform the temples to which they are coupled. Sir Christopher has shown how sensible he was of this absurdity

impofed

imposed on him by custom, by avoiding it in his next beautiful work,

St. Stephen Walbroke—but in vain—the Lord-mayor's mansion-house has revenged the cause of steeples.

The new royal apartments at Hampton-court.

Greenwich-hospital.

Chelsea-hospital.

The palace at Winchester—one of the * ugliest piles of building in the island. It is a royal mansion running backward upon a precipice, and has not an inch of garden or ground belonging to it. Charles II. chose the spot for health, and pressed † Sir Christopher to have it finished in a year. The impropriety of the situation and the haste of the execution are some excuse for the architect—but Sir Christopher was not happy in all kind of buildings. He had great abilities rather than taste. When he has shewed the latter, it was indeed to advan-

* There is a copy of verses still worse in their kind, in praise of this building, in the second part of Dryden's Miscellanies.

† V. Life of Sir Dudley North.

tage,

tage. The circular porticos and other parts of St. Paul's are truly gracefull; and so many great architects as were employed on St. Peter's have not left it upon the whole a more perfect edifice than this work of a single mind. The gawdiness of the Romish religion has given St. Peter's one of it's chief advantages. The excess of plainness in our cathedral disappoints the spectator after so rich an approach. The late prince of Wales, I have heard, intended to introduce tombs into it, and to begin with that of his grandfather. Considering that Westminster-abbey is overstocked, and that the most venerable monuments of antiquity are daily removed there to make room for modern (a precedent that one should think would discourage even the moderns from dealing with the chapter) St. Paul's would afford a new theatre for statuaries to exert their genius *—and the Abbey would still preserve

* Sir Joshua Reynolds, Mr. West, and others of our principal painters, offered to adorn St. Paul's with pictures by their own hands and at their own expence; but the generous design was quashed by a late prelate—a memorable absurdity, that at an aera in which the Romish

preſerve it's general cuſtomers, by new recruits of waxen puppets. The towers of the laſt mentioned fabric, and the propoſed ſpire were deſigned by Sir Chriſtopher.

The Monument. The architect's intention was to erect the ſtatue of Charles II. on the ſummit, inſtead of that ſilly pot of flames; but was over-ruled, as he often was by very inferior judgments.

The Theatre in Drury-lane; and the old Theatre in Saliſbury-court. The reſt of his churches, publications, deſigns, &c. may be ſeen at large in the Parentalia. Among the latter was the mauſoleum of Charles I. It was curious piety in Charles II. to erect a monument for the imaginary bones of Edward V. and his brother, and to ſink 70,000 *l.* actually given by parliament for a tomb for his father!

Many drawings by Sir Chriſtopher, particularly for St. Paul's, were ſold in his ſon's auction a few years ago.

Romiſh faith received toleration from the government, its more harmleſs decorations ſhould be proſcribed!

The medallists in this reign lie in a narrow compass, but were not the worst Artists.

The ROTIERS

Were a family of medallists. The father, a goldsmith and banker, assisted Charles II. with money during his exile, in return for which the king promised, if he was restored, to employ his sons, who were all gravers of seals and coins. The Restoration happened; and Charles, discontent with the inimitable Simon, who had served Cromwell and the Republic, sent for Rotier's sons. The two eldest, John and Joseph, arrived (not entirely with their father's consent, who wished to have them settle in France, of which I suppose he was a native). They were immediately placed in the mint, and allowed a salary and a house, where they soon grew rich, being allowed 200*l.* for each broad seal, and gaining 300*l.* a year by vending great numbers of medals abroad. On their success, Philip the third brother came over

over, and worked for the government too. He is the only one of the three, though John was reckoned the best artist, who has left his name * or initials on any of our medals; and he it was, I believe, who being in love with the fair Mrs. Stuart duchess of Richmond, † represented her likeness, under the form of Britannia, on the reverse of a large medal with the king's head. Simon, discontent with some reason at the preference of such inferior performers, made the famous crown-piece, which though it did not explode the others, recovered his own salary, and from that time he and his rivals lived amicably together. It was more than they themselves did. John had three sons, the eldest of which he lost, but James and Norbert, being much employed by him, their uncles grew jealous and left England, Joseph going to France, Philip to Flanders, where each being entertained by the respective governments,

* Unless a medal which I have mentioned in the second volume of this work, p. 62, was executed by Norbert.

† V. Evelyn, p. 27, and 137.

the

the three brothers were at the ſame time in the ſervice of three kings, of England, France and Spain. James Rotier being hurt by a fall from his horſe, and retiring to Bromley for the air, caught cold and died. Norbert and his father remained working for the crown till the Revolution, when, though offered to be continued in his poſt, no ſollicitation could prevail on John the father to work for king William. This rendering him obnoxious, and there being ſuſpicions * of his carrying on a treaſonable

* There are many evidences that theſe and other ſuſpicions were not ill-founded. Rotier was believed to have both coined and furniſhed dies for coining money, I ſuppoſe with the ſtamp and for the ſervice of king James. Smith in his Memoirs of ſecret ſervice mentions his information and diſcovery of the dies in the Tower being conveyed away by one Hewet and others, by the help of Mr. Rotier, and that they were found at Mr. Vernon's in January 1695. In the Journals of the Houſe of Commons, vol. xi. p. 686, is a report from the Committee to examine what dies were gone out of the Tower and by what means. From that report it appears that Rotier would not ſuffer captain Harris the patent-officer to enter the houſe where the dies were kept; that one Ware made a preſs for White, then under

able correſpondence, guards were placed round his houſe in the Tower, and lord Lucas, who commanded there, made him ſo uneaſy that he was glad to quit his habitation. He was rich and very infirm, labouring under the ſtone and gravel, additional reaſons for his retiring. He took a houſe in Red-lion-ſquare. Norbert, leſs difficult, executed ſome things for the government, particularly, * as Vertue thinks, the coronation medal for William and

der ſentence of condemnation, who told Ware he could have dies from Rotier when he pleaſed: that Rotier, who was a Catholic, kept an Iriſh papiſt in his houſe, and that the lord Lucas, governor of the Tower, had complained, that the Tower was not ſafe, while ſo many papiſts were entertained in Rotier's houſe. It appears too from the Journal of Henry Earl of Clarendon, that when his lordſhip, who by his own account had dealt with the moſt diſaffected perſons, was committed to the Tower in 1690, he aſked lord Lucas to let Rotier come to him, which the governor would not ſuffer him to do alone, becauſe he was a papiſt.—Lord Clarendon moſt probably had another reaſon for deſiring Rotier's company.

† He and his brother James ſtruck a medal of king William alone in 1693, which was advertiſed, with another by them of Charles I.

Mary,

Mary, and ſome dies for the copper money. On the proofs were the king's and queen's heads on different ſides, with a roſe, a ſhip, &c. but in 1694 it was reſolved, that the heads ſhould be coupled, and Britannia be on the reverſe. Hence aroſe new matter of complaint—Some penetrating eyes thought they diſcovered a Satyr's head * couched in the king's. This made much noiſe, and gave riſe to a report that king James was in England, and lay concealed in Rotier's houſe in the Tower. Norbert on theſe diſſatisfactions left England, and retiring into France, where he had been educated in the academy, was received and employed by Louis XIV. where, whatever had been his inclinations here, he certainly made ſeveral medals of the young chevalier.

John, the father, ſurvived king William. A medal being ordered of the new queen, Harris a player who ſucceeded Rotier, and was incapable of the office, employed work-

* I remember ſuch a viſion about the firſt half-penny of the late king George II. The knee of Britannia was thought to repreſent a rat (a Hanoverian one) gnawing into her bowels.

men

men to do the business, among whom was Mr. Croker, who afterwards obtained the place. Sir Godfrey Kneller drew a profile of the queen, and Mr. Bird the statuary modelled it. Her majesty did not like the essay, and recollected Rotier, but was told the family had left England or were dead. Sir Godfrey being ordered to inspect the work, and going to the Tower, learned that John Rotier was still living, whom he visited and acquainted with what had happened. The old man, in a passion, began a die, but died before he could finish it, in 1703, and was buried in the Tower. The unfinished die, with others of the twelve Cæsars, were sent to France to his relations, whence two of them arrived, hoping to be employed. One of them modelled the face of Sir Hans Sloane, and struck a silver medal of the duke of Beaufort; but not meeting with success, they returned. This entire account Vertue received in 1745 from two surviving sisters of Norbert Rotier. Their mother, who had a portrait of her husband

 John,

John, which the daughters ſent for, died in Flanders about 1720.

Of the works of the Rotiers, ſome may be ſeen in Evelyn. John made a large milled medal of duke Lauderdale in 1672, with the graver's own name. Norbert, a medal of Charles I. (ſtruck about the time of the Revolution) and another of his queen. One of them, I know not which, graved a large medal of a Daniſh admiral, in the reign of king James. A cornelian ſeal with the heads of Mars and Venus, which Vertue ſaw, was cut by John Rotier. Of Joſeph there is a print, while he was in the ſervice of the French king, and calling him, " Cydevant graveur de la monoye de Charles II. d'Angleterre." .

——— DU FOUR.

Nothing is known of his hand, but a ſilver medal of lord Berkeley's head in a peruke, reverſe his arms, 1666. Du Four f.

GEORGE

GEORGE BOWER,

Probably a volunteer artist, struck a large silver medal of Charles II. profile in a peruke, the queen's head on the reverse. G. Bower f.

Another on the duke of York's shipwreck. V. Evelyn.

Another of James, as king, and one of his queen, rather smaller.

Medals of the dukes of Albemarle, Ormond, and Lauderdale, and of the earl of Shaftsbury—this last is one of Bower's best works.

THE TANJORE MAHARAJA SERFOGI'S SARASVATI MAHAL.

ANECDOTES of PAINTING, &c.

CHAP. III.

Artists in the Reign of James II.

THE short and tempestuous reign of James, though he himself seems to have had much inclination to them, afforded small encouragement to the arts. His religion was not of a complexion to exclude decoration; but four years, crouded with insurrections, prosecutions, innovations, were not likely to make a figure in a history of painting. Several performers, that had resided here in the preceding reign, continued through that of James: such as may peculiarly be ascribed to this short period, I shall recapitulate.

WILLIAM

WILLIAM G. FERGUSON

A Scot, who lived long in Italy and France, painted ſtill-life, dead fowl, &c. while in Italy he compoſed two pictures, ſold in Andrew Hay's ſale, repreſenting baſreliefs, antique ſtones, &c. on which the light was thrown, ſays Vertue, in a ſurprizing manner. His name and the date 1679 were on them. On another was the year 1689; for which reaſon I have placed him between theſe periods. He worked very cheap and died here.

JACQUES ROUSSEAU,*

Of Paris, ſtudied firſt under Swanevelt, who had married one of his relations, and then improved himſelf by a journey to Italy; practicing ſolely in perſpective, architecture and landſcape. On his return home he was employed at Marly, but being a proteſtant, he quitted his work on the perſecution of

* V. Graham's Engliſh School.

his brethren, and retired to Swisserland. Louvois invited him back; he refused, but sent his designs, and recommended a proper person to execute them. After a short stay in Swisserland, he went to Holland, whence he was invited over by Ralph duke of Montagu to adorn his new house in Bloomsbury, where he painted much, and had the supervisal of the building, and even a hand in it. His work amounted to 1500*l.* in lieu of which the duke allowed him an annuity for his life of 200*l.* a year. He received it but two years, dying * in Soho-square at the age of 68 about 1694. Some of his pictures, both in landscape and architecture, are over doors at Hampton-court; and he etched after some of his own designs. He left a widow, but bequeathed most of what he had to his fellow-sufferers, the Refugèes. Lord Burlington had a portrait of him by Le Fevre.

* He was buried in St. Anne's.

MAHARAJA SERFOGI'S SARASWATI

CHARLES

CHARLES DE LA FOSSE,

A name little known in England, but of great celebrity in France. The author of the Abregè calls him *Un des plus grans coloriſtes de l'ecole Francoiſe.* He might be ſo, and not very excellent: colouring is the point in which their beſt maſters have failed. La Foſſe was invited to England by the duke of Montagu, mentioned in the preceding article, and painted two cielings for him, the Apotheoſis of Iſis, and an Aſſembly of the Gods. The French author ſays that king William preſſed him to ſtay here, but that he declined the offer, in hopes of being appointed firſt painter to his own monarch. Parmentiere aſſiſted La Foſſe in laying the dead colours for him in his works at Montagu-houſe. La Foſſe who arrived in the reign of James, returned at the Revolution, but came again to finiſh what he had begun, and went back when he had finiſhed.

RAJA SERFO

N. HEUDE

Lived about this time, and painted in the manner of Verrio, to whom he is said to have been assistant. He painted a stair-case at the lord Tyrconnel's in Arlington-street, now demolished, and a cieling at Bulstrode, in both which he placed his own portrait and name. He was master of Mr. Carpenter, the statuary.

WILLIAM DE KEISAR

Of Antwerp, was bred a jeweller, in which profession he became very eminent, but having been well educated and taught to draw, he had a strong bent towards that profession, and employed all his leisure on it, practicing miniature, enamel, and oil-colours, both in small and large. Vertue says, he fixed at last wholly on the former; Graham that he painted in little after the manner of Elsheimer, that he imitated various

rious manners, drew cattle and birds, and painted tombs and basreliefs in imitation of Vergazon, and that he worked some time with Loten the landscape-painter. This last circumstance is not very probable; for Vertue, who was acquainted with his daughter, gives a very different account of his commencing painter by profession. Having painted some altar-pieces at Antwerp, his business called him to Dunkirk, where he drew a picture for the altar of the English nuns. They were so pleased with it, that they persuaded Keisar to go to England, and gave him letters of recommendation to lord Melfort, then in favour with King James. The enthusiastic painter could not resist the proposal; he embarked on board an English vessel, and without acquainting his wife or family, sailed for England. His reception was equal to his wishes. He was introduced to the king who promised to countenance him, and several persons of rank, who had known him at Antwerp, encouraged him in his new vocation. Transported with his prospect, he sent for his

wife, ordering her to difmifs his workmen, and convert his effects into money.—Within half a year the bubble burft; the Revolution happened, Keifar's friends could no longer be his protectors, his bufinefs decreafed, and the purfuit of the Philofopher's ftone, to which he had recourfe in his defpair, compleated his ruin. He died at the age of 45 in four or five years after the Revolution. He left a daughter whom he had taken great pains to inftruct in his favorite ftudy, and with fuccefs. She painted fmall portraits in oil, and copied well; but marrying one Mr. Humble a gentleman, he would not permit her to follow the profeffion. After his death fhe returned to it, and died in December 1724. She had feveral pictures by her father's hand, particularly a St. Catherine, painted for the queen dowager's chapel at Somerfet-houfe, and his own head in water-colours by himfelf.

———— LARGIL-

—— LARGILLIERE

A French portrait-painter, was in England in this reign, but went away on the Revolution. He drew the king and queen, Sir John Warner, his daughter, and grand-daughter, and Vander Meulen and Sybrecht the painters. Vertue mentions a ſmall piece (about two feet and an half high) highly finiſhed by him repreſenting himſelf, his wife and two children. The painter is ſtanding and leans on a pedeſtal; his wife is ſitting; one of the children ſtands, the other ſits playing with fruit and flowers: there is a peacock, and a landſcape behind them. His ſon was a counſellor of the Chatelet at Paris, and one of the commiſſaries at war in the new Briſac. He wrote for the Opera comique and the Foire,* and died in 1747.

* Dict. des Theatres vol. iii. p. 260.

JOHN

JOHN SYBRECHT*

Of Antwerp, painted landſcapes, and had ſtudied the views on the Rhine, his drawings of which in water-colours are more common than his pictures. The duke of Buckingham returning through Flanders from his embaſſy to Paris, found Sybrecht at Antwerp, was pleaſed with his works, invited him to England, and employed him at Cliefden. In 1686 he made ſeveral views of Chatſworth. At Newſtede-abbey, lord Byron's, are two pieces by his hand; the firſt, a landſcape in the ſtyle of Rubens's ſchool; the other, which is better, a proſpect of Longleate, not unlike the manner of Wouverman. Sybrecht died in 1703, aged 73, and was buried in St. James's.

* Vertue ſaw a picture at the duke of Portland's by this maſter, on which he wrote his name J. Siberechts, 1676. I have writ it as it is commonly ſpelt, to prevent confuſion.

HENRY

HENRY TILSON

Was grandson of Henry Tilson bishop of Elphin, born in Yorkshire, and who died in 1655. Young Henry was bred under Sir Peter Lely, after whose death he went to Italy in company with Dahl, and staid seven years, copying the works of the best masters with great diligence. He succeeded in portraits, both oil and crayons, and was likely to make a figure, when he grew disordered in his senses and shot himself at the age of 36. He was buried at St. Dunstan's in the West. He painted his own portrait two or three times; once with a pencil in his hand leaning on a bust. Behind it was written H. Tilsona. Roma, 1687. He drew a large family-picture of his father, mother, a younger brother, a sister and himself. Dahl gave Tilson his own picture, inscribed behind, " Memoria per mio caro amico Henrico Tilson fatto Roma 1686.

——— FANCATI

An Italian, copied the portraits of James and his queen with a pen, from the originals of Kneller. They were highly laboured, and came into the poſſeſſion of Mr. George Clarke of Oxford.

THOMAS BENIERE,

A young ſtatuary who flouriſhed in this reign, was born in England of French parents in 1663. His models and ſmall works in marble are much commended. The anatomic figure commonly ſeen in the ſhops of apothecaries was taken from his original model. He carved portraits in marble from the life for two guineas. He lived and died near Fleet-ditch in 1693.

——— QUELLIN

Eldeſt ſon of a good ſtatuary of Antwerp, ſettled here and was concerned in ſeveral works which by the only ſpecimen Vertue mentions, I ſhould think were very indifferent, for he carved Mr. Thynne's monument in Weſtminſter-abbey. He lived in a large old houſe in Tower-ſtreet St. Giles's, near the Seven-dials, and died at the age of 33. His widow married Van Oſt of Mechlin, another ſtatuary. Quellin's younger brother, who followed the ſame buſineſs, worked at Copenhagen, Dantzick and Hamburgh, and in ten years made a conſiderable fortune; and died at Antwerp.

In a book called the Art of Painting by Marſhall Smith, ſecond edit. fol. 1693, mention is made of William De Ryck, a diſciple of Quellin, who ſeems to have been a painter, and to have come to England, for, recapitulating ſome of this man's works, the author ſpecifies, " a Magdalen, or the lady of Winchelſea;" and adds, " his

daughter Mrs. Katherine comes behind none of her fair ſex in the art." There is a large ſheet print, the condemnation of St. Catherine, deſigned, painted and engraved by William De Ryck 1684, and dedicated to a biſhop of Antwerp.

THOMAS EAST

Was engraver of the ſeals to James II. and had learned of Thomas Simon. Eaſt was ſucceeded by his nephew Mr. John Roos, who continued in that office till the acceſſion of George I.

CHAP. IV.

Painters in the Reign of King William.

THIS prince, like moſt of thoſe in our annals, contributed nothing to the advancement of arts. He was born in a country where taſte never flouriſhed, and nature had not given it to him as an embelliſhment to his great qualities. He courted Fame, but none of her miniſters. Holland owed it's preſervation to his heroic virtue, England it's liberty to his ambition, Europe it's independence to his competition with Louis the fourteenth; for, however unſucceſsful in the conteſt, the very ſtruggle was ſalutary. Being obliged to draw all his reſources from himſelf, and not content to acquire glory by proxy, he had no leiſure, like his rival, to preſide over the regiſters of his fame. He fought his own battles, inſtead of chuſing mottoes for the

medals that recorded them; and though my lord Halifax promiſed * him that his wound in the battle of the Boyne

> Should run for ever purple in our looms,

His majeſty certainly did not beſpeak a ſingle ſuit of tapeſtry in memory of the action. In England he met with nothing but diſguſts. He underſtood little of the nation, and ſeems to have acted too much upon a plan formed before he came over, and, however neceſſary to his early ſituation, little adapted to ſo peculiar a people as the Engliſh. He thought that valour and taciturnity would conquer or govern the world,

* It has been obſerved that I have miſquoted lord Halifax, who does not promiſe king William an immortality in tapeſtry for his wound, but tells him, the French would have flattered him in that manner. It is very true: I miſtook, quoting only by memory, and happily not being very accurately read in ſo indifferent an author. The true reading is but more applicable to my purpoſe. Whoever delights in ſuch piddling criticiſms, and is afterwards capable of reaſoning from a paſſage when he has rectified it, may amuſe himſelf in ſetting this right. I leave the paſſage wrong as it ſtood at firſt, in charity to ſuch Commentators.

and

and vainly imagining that his new ſubjects loved liberty better than party, he truſted to their feeling gratitude for a bleſſing which they could not help ſeeing was conferred a little for his own ſake. Reſerved, unſociable, ill in his health, and ſoured by his ſituation, he ſought none of thoſe amuſements that make the hours of the happy much happier. If we muſt except the palace at Hampton-court, at leaſt it is no monument of his taſte; it ſeems erected in emulation of, what it certainly was meant to imitate, the pompous edifices of the French monarch. We are told that

—— Great Naſſau to Kneller's hand decreed
To fix him gracefull on the bounding ſteed:

In general I believe his majeſty patronized neither painters nor * poets, though he was happy in the latter—but the caſe is different; a great prince may have a Garth, a Prior, a Montagu, and want Titians and

* King William had ſo little leiſure to attend to, or ſo little diſpoſition to men of wit, that when St. Evremont was introduced to him, the king ſaid coldly, "I think you was a major-general in the French ſervice."

 Vandycks,

Vandycks, if he encourages neither—You muſt addreſs yourſelf to a painter, if you wiſh to be flattered—a poet brings his incenſe to you. Mary ſeems to have had little more propenſity to the arts than the king: the good queen loved to work and talk, and contented herſelf with praying to God that her huſband might be a great hero, ſince he did not chuſe to be a fond huſband. A few men of genius flouriſhed in their time, of whom the chief was

Sir GODFREY KNELLER,

A man leſſened by his own reputation, as he choſe to make it ſubſervient to his fortune. * Had he lived in a country where his merit had been rewarded according to the worth of his productions, inſtead of the number, he might have ſhone in the roll of the greateſt

* The author of the Abregè ſays, that Kneller preferred portrait-painting for this reaſon. " Painters of hiſtory, ſaid he, make the dead live, and do not begin to live themſelves till they are dead.—I paint the living, and they make me live."

greateſt maſters; but he united the higheſt vanity with the moſt conſummate negligence of character—at leaſt, where he offered one picture to fame, he ſacrificed twenty to lucre; and he met with cuſtomers of ſo little judgment, that they were fond of being painted by a man, who would gladly have diſowned his works the moment they were paid for. Ten † ſovereigns ſat to him; not one of them diſcovered that he was fit for more than preſerving their likeneſs. We however, who ſee king William, the Czar Peter, Marlborough, New-

† Charles II. James II. and his queen; William and Mary, Anne, George I. Louis XIV. Peter the Great, and the emperor Charles VI. For the laſt portrait Leopold created Kneller knight of the Roman empire—by Anne he was made a gentleman of the privy-chamber, and by the Univerſity of Oxford a doctor. When he had finiſhed the picture of Louis XIV, that prince aſked him what mark of his eſteem would be moſt agreeable to him? he anſwered modeſtly and genteely, that if his majeſty would beſtow a quarter of an hour on him, that he might make a drawing of his head for himſelf, he ſhould think it the higheſt honour he could poſſibly receive. The king complied, and the painter drew him on grey paper with black and red chalk heightened with white.

ton, Dryden, Godolphin, Somers, the duchess of Grafton, lady Ranelagh, and so many ornaments of an illustrious age, transmitted to us by Kneller's pencil, must not regret that his talent was confined to portraits—Perhaps the treasure is greater, than if he had decorated the chambers of Hampton-court with the wars of Æneas or the enchanted palace of Armida: and when one considers how seldom great masters are worthily employed, it is better to have real portraits, than Madonnas without end. My opinion of what Sir Godfrey's genius could have produced, must not be judged by the historic picture of king William in the palace just mentioned: it is a tame and poor performance. But the original sketch of it at Houghton is struck out with a spirit and fire equal to Rubens. The hero and the horse are in the heat of battle: In the large piece, it is the king riding in triumph, with his usual phlegm. Of all his works, Sir Godfrey was most proud of the converted Chinese at Windsor; but his portrait of Gibbons is superior to it. It has the freedom and

and nature of Vandyck, with the harmony of colouring peculiar to Andrea Sacchi; and no part of it is neglected. In general, even where he took pains, all the parts are affectedly kept down, to throw the greater force into the head—a trick unworthy so great a master. His draperies too are so * carelesly finished, that they resemble no silk or stuff the world ever saw. His airs of heads have extreme grace; the hair admirably disposed, and if the locks seem unnaturally elevated, it must be considered as an instance of the painter's art. He painted in an age when the women erected edifices of three stories on their heads. Had he represented such preposterous attire, in half a century his works would have been ridicu-

* He sometimes, in the haste of finishing left part of the primed cloth uncoloured. This fault, which in Kneller proceeded from haste and rapaciousness, was affectedly imitated by some of the painters who succeeded him, while his great reputation was still in vogue. Yet with all Sir Godfrey's desire of acquiring riches, he left 500 portraits unfinished—for his customers were not equally ready to pay, as to sit. There is an entertaining account of these facts in Rouquet's State of the Arts in England.

 lous.

lous. To lower their drefs to a natural level when the eye was accuftomed to pyramids, would have fhocked their prejudices and diminifhed the refemblance.—He took a middle way and weighed out ornament to them of more natural materials. Still it muft be owned, there is too great a famenefs in his airs, and no imagination at all in his compofitions. See but a head, it interefts you—uncover the reft of the canvafs, you wonder faces fo expreffive could be employed fo infipidly. In truth, the age demanded nothing correct, nothing compleat. Capable of tafting the power of Dryden's numbers, and the majefty of Kneller's heads, it overlooked doggrel and daubing. What pity that men of fortune are not bleft with fuch a pen or fuch a pencil! That a genius muft write for a bookfeller, or paint for an alderman!

Sir Godfrey Kneller was born at Lubec, about the year 1648. His * grandfather had

* V. Buckeridge's edition of De Piles, and of Graham's Englifh School, in which he has inferted a new life of Sir Godfrey, p. 393.

an eftate near Hall in Saxony; was furveyor general of the mines and infpector of count Mansfeldt's revenues. By his wife of the family of Crowfen, he had one fon Zachary, educated at Leipfic, and for fome time in the fervice of Guftavus Adolphus's widow. After her death he removed to Lubec, married, profeffed architecture, and was chief furveyor to his native city. He left two fons, John Zachary, and Godfrey. The latter, who at firft was defigned for a military life, was fent to Leyden, where he applied to mathematics and fortification; but the predominance of nature determining him to painting, his father acquiefced and fent him to Amfterdam, where he ftudied under Bol, and had fome inftructions from Rembrandt. Vertue nor any of his biographers take notice of it, nor do I affert it, but I have heard that one of his mafters was Francis Hals. It is certain that Kneller had no fervility of a difciple, nor imitated any of them. Even in Italy whither he went in 1672, he mimicked no peculiar ftyle, nor even at Venice where he

refided

refided moft and was efteemed and employed by fome of the firft families, and where he drew cardinal Baffadonna. If he caught any thing, it was inftructions not hints. If I fee the leaft refemblance in his works to any other mafter, it is in fome of his earlieft works in England, and thofe his beft, to Tintoret. A portrait at Houghton of Jofeph Carreras, a poet and chaplain to Catherine of Lifbon, has the force and fimplicity of that mafter, without owing part of its merit to Tintoret's univerfal black drapery, to his own afterwards neglected draperies, or to his mafter Rembrandt's unnatural Chiaro Scuro. Latterly Sir Godfrey was thought to give into the manner of Rubens; I fee it no where but in the fketch of king William's equeftrian figure, evidently imitated from Rubens's defign of the ceiling for the Banquetting-houfe, which, as I have faid, in the life of that painter, was in Kneller's poffeffion. The latter had no more of Rubens's rich colouring, than of Vandyck's delicacy in habits; but he had more beauty than the latter,

more

more dignity than Sir Peter Lely. The latter felt his capacity in a memorable inſtance; Kneller and his brother came to England in 1674 without intending to reſide here, but to return through France to Venice. They were recommended to Mr. Banks, a Hamburgh-merchant, and Godfrey drew him and his family. The pictures pleaſed. Mr. Vernon, ſecretary to the duke of Monmouth, ſaw them, and ſat to the new painter, and obtained his maſter's picture by the ſame hand. The duke was ſo charmed, that he engaged the king his brother to ſit to Kneller, at a time that the duke of York had been promiſed the king's picture by Lely. Charles unwilling to have double trouble, propoſed that both the artiſts ſhould draw him at the ſame time. Lely as an eſtabliſhed maſter, choſe the light he liked: the ſtranger was to draw the picture as he could; and performed it with ſuch facility and expedition, that his piece was in a manner finiſhed when Lely's was only dead-coloured. The novelty pleaſed — yet Lely deſerved moſt honour,

for

for he did juftice to his new competitor; confeffed his abilities and the likenefs. This fuccefs fixed Kneller here. The feries of his portraits prove the continuance of his reputation.

Charles II. fent him to Paris to draw Louis XIV. but died in his abfence. The fucceffor was equally favourable to him, and was fitting for his picture for fecretary Pepys, when he received the news that the prince of Orange was landed.

King William diftinguifhed Kneller ftill more; for * that prince he painted the beauties at Hampton-court, and was knighted by him in 1692, with the additional

* They were painted in his reign, but the thought was the queen's, during one of the king's abfences; and contributed much to make her unpopular, as I have heard from the authority of the old countefs of Carlifle (daughter of Arthur earl of Effex) who died within thefe few years and remembered the event. She added, that the famous lady Dorchefter advifed the queen againft it, faying, "Madam, if the king was to afk for the portraits of all the wits in his court, would not the reft think he called them fools?"

prefent

MAHARAJA SERFOGI'S

prefent of a gold medal and chain weighing 300*l.* and for him Sir Godfrey drew the portrait of the Czar; as for queen Anne he painted the king of Spain, afterwards Charles VI. fo poor a performance that one would think he felt the fall from Peter to Charles. His works in the gallery of * Admirals were done in the fame reign, and feveral of them worthy fo noble a memorial. The Kit-cat-club, generally mentioned as a fet of wits, in reality the patriots that faved Britain, were Kneller's laft works in that reign, and his laft public work. He lived to draw George I. was made a baronet by him, and continued to paint during the greater part of his reign; but in 1722 Sir Godfrey was feized with a violent fever, from the immediate danger of which he was refcued by Dr. Meade. The humour however fell on his left arm; and it was opened. He remained in a languifhing condition and died Oct. 27, 1723. His

* Seven of thofe heads are by Kneller, the reft by Dahl.

body

MAHARAJA BERFOGI'S

body lay in ſtate, and was buried at Witton, but a monument was erected in Weſtminſter-abbey,* where his friend Mr. Pope, as if to gratify an extravagant vanity dead, which he had ridiculed living, beſtowed on him a tranſlation of Raphael's epitaph—as high a compliment as even poetry could be allowed to pay to the original; a ſilly hyperbole when applied to the modern. This was not the only inſtance in which the poet incenſed the painter. Sir Godfrey had drawn for him the ſtatues of Apollo, Venus and Hercules; Pope paid for them with theſe lines,

> What god, what genius did the pencil move,
> When Kneller painted theſe!
> 'Twas friendſhip, warm as Phæbus, kind as love,
> And ſtrong as Hercules.

He was in the right to ſuppreſs them—what idea does muſcular friendſhip con-

* His monument, executed by Ryſbrach, was directed by himſelf; he left 300 *l.* for it.

vey?

vey? It was not the ſame * warmth of friendſhip that made Pope put Kneller's vanity to the ſtrongeſt trial imaginable. The former laid a wager that there was no flattery ſo groſs but his friend would ſwallow. To prove it, Pope ſaid to him as he was painting, " Sir Godfrey, I believe if God Almighty had had your aſſiſtance, the world would have been formed more perfect." " Fore God, Sir, replied Kneller, I believe ſo." This impious anſwer was not extraordinary in the latter. — His converſation on religion was extremely free. — His † paraphraſe on a

* Pope's character of Helluo is believed to allude to Sir Godfrey.

† In the ſame ſtrain he ſaid to a low fellow whom he over-heard curſing himſelf; " God damn *you!* God may damn the duke of Marlborough, and perhaps Sir Godfrey Kneller; but do you think he will take the trouble of damning ſuch a ſcoundrel as you!" The ſame vanity that could think itſelf intitled to pre-eminence even in horrors, alighted on a juſter diſtinction, when he told his taylor, who offended him by propoſing his ſon for an apprentice, " Doſt thou think, man, *I* can make thy ſon a painter! No; God Almighty only makes painters."

particular

particular text of ſcripture, ſingular. "In my father's houſe are many manſions;" which Sir Godfrey interpreted thus. "At the day of judgment, ſaid he, God will examine mankind on their different profeſſions: to one he will ſay, Of what ſect was you? I was a Papiſt—go you there. What was you? A Proteſtant—go you there.—And you?—A Turk—go you there.—And you, Sir Godfrey?—I was of no ſect—then God will ſay, Sir Godfrey, chuſe your place." His wit was ready; his bon-mots deſervedly admired. In great Queen-ſtreet * he lived next door to Dr. Ratcliffe; Kneller was fond of flowers, and had a fine collection. As there was great intimacy between him and the phyſician, he permitted the latter to have a door into his garden, but Ratcliffe's ſervants gathering and deſtroying the flowers, Kneller ſent him word he muſt ſhut up the door.—Rat-

* He firſt lived in Durham-yard, then 21 years in Covent-garden, and laſtly in Great Queen-ſtreet, Lincoln's-inn-fields.

cliffe

cliffe replied peevifhly, "Tell him he may do any thing with it but paint it."—"And I, anfwered Sir Godfrey, can take any thing from him but phyfic." Sir Godfrey at Witton acted as Juftice of Peace, and was fo much more fwayed by Equity than Law, that his judgments accompanied with humour are faid to have occafioned thofe lines by Pope,

> I think Sir Godfrey fhould decide the fuit,
> Who fent the Thief (that ftole the cafh) away,
> And punifh'd him that put it in his way.

This alluded to his difmiffing a foldier who had ftolen a joint of meat, and accufed the butcher of having tempted him by it. Whenever Sir Godfrey was applied to, to determine what parifh a poor man belonged to, he always inquired which parifh was the richer, and fettled the poor man there; nor would ever fign a warrant to diftrain the goods of a poor man, who could not pay a tax. Thefe inftances fhowed the goodnefs of his heart; others, even in his capacity of juftice, his peculiar turn; a handfome young

woman came before him to ſwear a rape; ſtruck with her beauty, he continued examining her, as he ſat painting, till he had taken her likeneſs. If he diſliked interruption, he would not be interrupted. Seeing a conſtable coming to him at the head of a mob, he called to him, without inquiring into the affair; "Mr. Conſtable, you ſee that turning; go that way, and you will find an ale-houſe, the ſign of the king's head— go, and make it up."

He married Suſannah Cawley, daughter of the miniſter of Henley upon Thames. She out-lived him and was buried at Henley, where are monuments for her and her father. Before his marriage, Sir Godfrey had an intrigue with a Quaker's wife, whom he purchaſed of her huſband, and had a daughter, whoſe portrait he drew like St. Agnes with a lamb; there is a print of it by Smith. Kneller had amaſſed a great fortune, though he lived magnificently, and loſt 20,000 *l.* in the South-ſea; yet he had an eſtate of near 2000 *l.* a year left. Part he bequeathed to his wife, and entailed the reſt

on

on Godfrey Huckle, his daughter's ſon, with orders that he ſhould aſſume the name of Kneller. To three nieces at Hamburgh, the children of his brother, he left legacies; and an annuity of 100*l.* a year to Bing, an old ſervant, who with his brother had been his aſſiſtants. Of theſe he had many, as may be concluded from the quantity of his works, and the badneſs of ſo many. His chief performers were, Pieters, Vander Roer, and Bakker—ſometimes he employed Baptiſt and Vergazon. His prices were fifteen guineas for a head, twenty if with one hand, thirty for a half, and ſixty for a whole length.

Kneller frequently drew his own portrait; my father had one, a head when young, and a ſmall one of the ſame age, very maſterly; it is now mine. It was engraved by Becket. Another in a wig; by Smith. A half-length ſent to the Tuſcan gallery. A half-length in a brocaded waiſtcoat with his gold chain; there is a mezzotinto of it, accompanying the Kit-cat-heads. Another head with a cap; a half-length preſented to

the gallery at Oxford, and a double piece of himſelf and his wife. Great numbers of his works have been engraved, particularly by Smith, who has more than done juſtice to them; the draperies are preferable to the originals. The firſt print taken from his works was by White of Charles II. He had an hiſtoric piece of his own painting before he went to Italy, Tobit and the Angel. At his ſeat at Witton were many of his own works, ſold ſome years after his death. He intended that Sir James Thornhill ſhould paint the ſtaircaſe there, but hearing that Sir Iſaac Newton was ſitting to Thornhill, Kneller was offended, ſaid, no portrait-painter ſhould paint his houſe, and employed Laguerre.

Pope * was not the only bard that ſoothed this painter's vain-glory. Dryden repaid him for a preſent of Shakeſpeare's picture

* Four letters from Sir Godfrey to Pope are printed in the two additional volumes to the works of that poet, printed for R. Baldwin, 1776. Thoſe letters were not worth printing, and are very ill ſpelt, a fault very excuſable in a foreigner.

 with

with a copy of verſes full of luxuriant but immortal touches; the moſt beautiful of Addiſon's poetic works was addreſſed to him: the ſingular happineſs of the alluſions, and applications of fabulous theology to the princes drawn by Kneller, is very remarkable:

> Great Pan, who wont to chaſe the fair,
> And love the ſpreading oak was there,

For Charles II.——And for James,

> Old Saturn too with upcaſt eyes
> Beheld his abdicated ſkies.

And the reſt on William and Mary, Anne, and George I. are all ſtamped with the moſt juſt reſemblance.

Prior complimented Kneller on the duke of Ormond's picture; Steele wrote a poem to him at Witton; Tickell another; and there is one in the third part of Miſcellaneous Poems, 8vo. Lond. 1693, on the portrait of the lady Hyde. Can one wonder a man was vain, who had been flattered by Dryden, Addiſon, Prior, Pope and Steele? Joſeph Harris dedicated to him his Tragi-

comedy of the Miſtakes or Falſe Report in 1690, in which Dryden, Tate, and Mountford had aſſiſted. And John Smith (I ſuppoſe the celebrated mezzotinter) addreſſed his tranſlation of Le Brun's Conference on the Paſſions to Sir Godfrey. On his death was written another Poem printed in a Miſcellany publiſhed by D. Lewis, 8vo. in 1726: and the following lines were addreſſed to him on his portrait of Lord Chancellor Macclesfield;

To ſuch a face and ſuch an air
Who could ſuſpect there wants a voice?
O, Kneller, ableſt hand, declare,
If this was thy miſtake, or choice.
'Twas choice—thy modeſty conceal'd
The tongue, which would thy glory raiſe;
For That, which juſtice ne'er withheld,
Would never ceaſe to ſpeak thy praiſe.

His Brother

JOHN ZACHARY KNELLER,

Who was thirteen years older than Sir Godfrey, came to England with him, and painted in freſco, architecture, and ſtill-life,

life, pieces in oil, and laſtly in water-colours, in which he copied ſeveral of his brother's heads. Sir Godfrey drew his portrait, one of his beſt works. Of John's was a piece of ſtill-life with a great tankard in the middle; and a ſmall head of Wyck, almoſt profile in oil, in the poſſeſſion of Dr. Barnard biſhop of Derry, with the names of both artiſts, dated 1684. John Kneller died in 1702 in Covent-garden and was buried in that church.

JOHN JAMES BAKKER

Painted draperies for Kneller, and went to Bruſſels with him in 1697, where Sir Godfrey drew the elector of Bavaria on a white horſe. I don't know whether Bakker ever practiced for himſelf. He was brother of Adrian Bakker, who painted hiſtory and portraits at Amſterdam and died in 1686.

JACOB VANDER ROER,

Another of Kneller's aſſiſtants, was ſcholar of J. De Baan, and lived many years in London; died at Dort. See an account of him in the third volume of Deſcamps.

JOHN PIETERS

Was born at Antwerp, and learned of Eykens, a hiſtory-painter. He came to England in 1685, at the age of eighteen,* and was recommended to Sir Godfrey, for whom he painted draperies, and whom he quitted in 1712, and was employed in the ſame ſervice by others; but his chief buſineſs was in mending drawings and old pictures, in which he was very † ſkilfull. Pieters and Bakker

* He was ſo poor that he engaged himſelf as a domeſtic in the ſervice of cardinal Dada, the pope's nuntio; but quitted him before night.

† He excelled in copying Rubens, and even paſſed off ſeveral prints, which he had waſhed, for original drawings

Bakker were both kind to Vertue in his youth, and gave him inſtructions, which he acknowledges with great gratitude. Pieters loved his bottle, and was improvident, and towards the end of his life was poor and gouty. He died in 1727, and was buried in the church-yard of St. Martin's.

JOHN BAPTIST MONOYER,*

One of the greateſt maſters that has appeared for painting flowers. They are not ſo exquiſitely finiſhed as Van Huyſum's, but his colouring and compoſition are in a bolder ſtyle. He was born at Liſle in 1635, and educated at Antwerp as a painter of hiſtory, which he ſoon changed for flowers, and going to Paris in 1663 was received into the academy with applauſe;

drawings of that maſter. But this cheat is not ſo great a proof of Pieters's abilities, as of the ignorance of our collectors, who are ſtill impoſed upon by ſuch groſs frauds.

* V. Graham, and the Abregè.

and

and though his fubjects were not thought elevated enough to admit him to a profefforfhip, he was in confideration of his merit made a counfellor; a filly diftinction, as if a great painter in any branch, was not fitter to profefs that branch, than give advice on any other. He was employed at Verfailles, Trianon, Marly, and Meudon; and painted in the hotel de Bretonvilliers at Paris, and other houfes. The duke of Montagu brought him to England, where much of his hand is to be feen, at Montagu-houfe, Hampton-court, the duke of St. Alban's at Windfor, Kenfington, lord Carlifle's, Burlington-houfe, &c. The author of the Abregè fpeaking of Baptift, La Foffe and Rouffeau, fays, thefe three French painters have extorted a fincere confeffion from the Englifh, "Qu'on ne peut aller plus loin en fait de peinture." Baptift is undoubtedly capital in his way — but they muft be ignorant Englifhmen indeed, who can fee any thing mafterly in the two others. Baptift paffed and repaffed feveral times between France and England, but having

having married his daughter to a French painter who was ſuffered to alter and touch upon his pictures, Baptiſt was offended and returned to France no more. He died in Pall-mall in 1699. His ſon Antony, called young Baptiſt, painted in his father's manner, and had merit. There is a good print by White from a fine head of Baptiſt by Sir Godfrey Kneller. At the ſame time with Baptiſt was here Montingo, another painter of flowers; but I find no account of his life or works.

HENRY VERGAZON,*

A Dutch painter of ruins and landſcapes, with which he ſometimes was called to adorn the back-grounds of Kneller's pictures, though his colouring was reckoned too dark. He painted *a few* ſmall portraits, and died in France.

* V. Graham.

PHILIP

PHILIP BOUL,

A name of whom I find but one note. Vertue ſays he had ſeen a pocket-book almoſt full of ſketches and views of Derbyſhire, the Peak, Chatſworth, &c. very freely touched, and in imitation of Salvator Roſa, whoſe works this perſon ſtudied. Whether he executed any thing in painting I know not.

EDWARD DUBOIS

Was born at Antwerp, and ſtudied under Groenwegen, a landſcape-painter, who had been in Italy, and ſeveral years in * England—a courſe of travels purſued by the diſciple, who after a ſtay of eight years in the former, where he ſtudied the antique, and painted for Charles Emanuel duke of Savoy, came to England, where he pro-

* So Graham. I find no other account of this Groenwegen, nor of his works here.

feſſed

feffed landfcape and hiftory-painting. He died here about 1699, at the age of 77, and was buried at St. Giles's. His younger brother,

SIMON DUBOIS,

Was a better mafter. He lived 25 years at home, but came to England as early as 1685, feveral fmall heads in oil being dated in that year; they are commonly diftinguifhed by the fafhion of that time, laced cravats. Portrait however was not his excellence; originally he painted battles, fmall, and in the Italian manner; afterwards, horfes * and cattle, with figures, the faces of which were fo neatly finifhed, that a lady perfuaded him to try likeneffes, and fat to him herfelf. He fold many of his pieces for originals by Italian hands, faying fenfibly, that fince the world would not do him

* He had received fome inftructions from Wouverman.

juftice,

juſtice, he would do it himſelf; his works ſold well, when his name was concealed. Lord Somers diſtinguiſhed better; he went unknown and ſat to Dubois; and going away gave him 50 guineas, ordered the robes of chancellor, and when the picture* was finiſhed, gave him as much more. The two brothers lived together in Covent-garden without any ſervant, working in obſcurity, and heaping up money, both being avaricious. When Edward died, Simon, left without ſociety, began to work for Vandevelde, and one day in a fit of generoſity, offered to draw the portrait of his eldeſt daughter. This drew on a nearer acquaintance, and the old man married her, but died in a year, leaving her his money, and a fine collection of pictures, and naming his patron lord Somers executor; he was buried May 26, 1708. His young widow married again, and diſſipated the fortune and collection. Dubois drew a whole length of archbiſhop Teniſon, now at Lam-

* Elſum has an epigram on this picture.

 beth,

beth, and Vandervaart the painter had his own head by himſelf.

HENRY COOKE

Was born in 1642, and was thought to have a talent for hiſtory. He went to Italy, and ſtudied under Salvator Roſa. On his return, neither rich nor known, he lived obſcurely in Knave's-acre, in partnerſhip with a houſe-painter. Lutterel introduced him to Sir Godfrey Copley, who was pleaſed with his works, and carried him into Yorkſhire where he was building a new houſe, in which Cooke painted, and received 150*l*. He then lived five years with the father of Antony Ruſſel, whom I have mentioned in the preceding volume, but quarrelling with a man about a miſtreſs whom Cooke kept, by whom he had children, and whom he afterwards married, Cooke killed him and fled. He then went to Italy and ſtaid ſeven years, and returning, lived privately, till the affair was forgotten.

gotten. Towards the end of his life he was much employed. By order of king William he repaired the * Cartoons, and other pictures in the royal collection, though Walton had the salary. He finished the equestrian portrait of Charles II. at Chelsea-college, and painted the choir of New-college-chapel, Oxford, the staircase at Ranelagh-house, the cieling of a great room at the water-works at Islington, and the staircase at lord Carlisle's in Soho-square, where the assemblies are now kept. † He had sometimes painted portraits, but was soon disgusted with that business from the caprices of those that sat to him. He died Nov. 18, 1700, and was buried at St. Giles's. I have his own head by him, touched with spirit, but too dark, and the colouring not natural.

* Graham says he copied the Cartoons in turpentine oil, in the manner of distemper, a way he invented.

† Among Elsum's epigrams is one on a listening faun by Cooke.

PETER

PETER BERCHETT

Was born in France, 1659, and beginning to draw at the age of fifteen under La Fosse, he improved so fast, that in three years he was employed in the royal palaces. He came to England in 1681, to work under Rambour, a French painter of architecture, who, says Vertue, was living in 1721, but then staid only a year, and returned to Marly. He came again, and painted for some persons of rank in the west. King William building a palace at Loo, sent Berchett thither, where he was engaged fifteen months, and then came a third time to England, where he had sufficient business. He painted the cieling in the chapel of Trinity-college, Oxford, the staircase at the Duke of Schomberg's in Pall-mall, and the summer-house at Ranelagh. His drawings in the academy were much approved. Towards the end of his life, being troubled with a ptysic, he retired to Marybone and

painted only ſmall pieces of fabulous hiſtory; his laſt was a bacchanalian, to which he put his name the day before he died; it was in January 1720, at Marybone, where he was buried. He left a ſon that died ſoon after him at the age of ſeventeen.

LOUIS CHERON,

Born at Paris in 1660, was ſon of Henry Cheron, an enamel painter, and brother of Elizabeth Sophia Cheron, an admired paintreſs, and who engraved many ancient gems. Louis went to Italy, and ſays the * author of his life, "A toujours cherchè Raphael & Jules Romain."—A purſuit in which he was by no means ſucceſsfull. He came to England on account of his religion in 1695, and was employed at the duke of Montagu's at Boughton, at Burleigh, and at Chatſworth, where he painted the ſides

* Abregè de la Vie des plus fameux Peintres. Vol. ii. p. 371.

of

of the gallery, a very poor performance. He had before fallen into difefteem, when he painted at Montagu-houfe, where he was much furpaffed by Baptift, Rouffeau and La Foffe. On this ill fuccefs he turned to painting fmall hiftories; but his beft employment was defigning for the painters and engravers of that time; few books appeared with plates, but from his drawings. Vanderbank, Vandergutch, Simpfon, Kirkall, &c. all made ufe of him. His drawings are faid to be preferable to his paintings. He etched feveral of his own defigns, as the labours of Hercules, which were afterwards retouched with the burin by his difciple, Gerard Vandergutch; and towards the end of his life Cheron etched from his own drawings a fuite of twenty-two fmall hiftories for the life of David; they were done for, or at leaft afterwards purchafed by P. F. Giffart, a bookfeller at Paris, who applied them to a verfion of the Pfalms in French metre, publifhed in 1715. Some time before his death, Cheron fold his drawings from Raphael, and his acade-

mic figures to the earl of Derby for a large ſum. He was a man of a fair character, and dying in 1713 of an apoplexy, left 20*l.* a year to his maid, and the reſt of his fortune to his relations and to charitable uſes. He was buried from his lodgings in the piazza of Covent-garden, and lies in the great porch of that church.

JOHN RILEY

One of the beſt native painters that has flouriſhed in England, whoſe talents while living were obſcured by the fame, rather than by the merit of Kneller, and depreſſed ſince by being confounded with Lely; an honour unlucky to his reputation. Graham too ſpeaks of him with little juſtice, ſaying he had no excellence beyond a head; which is far from true. I have ſeen both draperies and hands painted by Riley, that would do honour to either Lely or Kneller. The portrait of lord-keeper North at Wroxton is capital throughout. Riley, who

was

was humble, modeſt, and of an amiable character, had the greateſt diffidence of himſelf, and was eaſily diſguſted with his own works, the ſource probably of the objections made to him. With a quarter of Sir Godfrey's vanity, he might have perſuaded the world he was as great a maſter.

He was born * in 1646, and received inſtructions from Fuller and Zouſt, but was little noticed till the death of Lely, when Chiffinch being perſuaded to ſit to him, the picture was ſhown, and recommended him to the king. Charles ſat to him, but almoſt diſcouraged the baſhfull artiſt from purſuing a profeſſion ſo proper for him. Looking at the picture he cried "Is this like me? then od's fiſh, I am an ugly fellow." This diſcouraged Riley ſo much, that he could not bear the picture, though he ſold it for a large price. James and his queen

* One Thomas Riley was an actor, and has a copy of verſes addreſſed to him in Randolph's poems. This might be the painter's father. In the ſame place are ſome Latin verſes by Riley, whom I take to be our painter himſelf.

ſat to him. So did their ſucceſſors, and appointed him their painter. But the gout put an early end to Riley's progreſs: He died in 1691 at the age of 45, and was buried in Biſhopſgate-church; in which pariſh he was born. Richardſon married a near relation of Riley, and inherited about 800*l.* in pictures, drawings and effects.

JOHN CLOSTERMAN,

Son of a painter, was born at Oſnabrugh, and with his countryman, one Tiburen, went to Paris in 1679, where he worked for De Troye. In 1681, they came to England, and Cloſterman at firſt painted draperies for Riley, and afterwards they painted in conjunction, Riley ſtill executing moſt of the heads. On his death Cloſterman finiſhed ſeveral of his pictures, which recommended him to the duke of Somerſet, who had employed Riley. He painted the duke's children, but loſt his favour on a diſpute about a picture of Guercino which he had

bought

bought for his grace, and which was afterwards purchaſed by lord Halifax; and on which occaſion the duke patronized Dahl. Cloſterman however did not want buſineſs. He drew Gibbons the carver and his wife in one * piece, which pleaſed, and Cloſterman was even ſet in competition with Sir Godfrey. He painted the duke and ducheſs of Marlborough and all their children in one picture, and the duke on horſe-back, on which ſubject however he had ſo many diſputes with the ducheſs, that the duke ſaid, "It has given me more trouble to reconcile my wife and you, than to fight a battle." Cloſterman, who ſought reputation, went to Spain, where he drew the king and queen, and from whence he wrote ſeveral letters on the pictures in that country to Mr. Richard Graham. He alſo went twice to Italy, and brought over ſeveral good pictures. The whole length of queen Anne at Guildhall is by him, and another at Chatſworth of the firſt duke of Rutland; and in

* There is a mezzotinto from it.

Painter's-hall a portrait of Mr. Saunders. Elſum has beſtowed an epigram on his portrait of Dryden; yet Cloſterman was a very moderate performer; his colouring ſtrong, but heavy, and his pictures without any idea of grace. Latterly he married a woman who waſted his fortune, and diſordered his underſtanding: He died ſometime after 1710, and was buried in Covent-garden where he lived.

WILLIAM DERYKE,*

Of Antwerp, was bred a jeweller, but took to painting hiſtory, which he practiced in England, and died here about 1699, leaving a daughter whom he had brought up to his art.

DIRK MAAS or THEODORE MAAS,

A Dutch painter of landſcapes and battles, was in England in this reign, and painted

* Graham.

the

the battle of the Boyne for the earl of Portland. There was a print in two ſheets from that picture.

PETER VANDER MEULEN

Brother of the battle-painter ſo well known for his pictures of the military hiſtory of Louis quatorze. Peter who came into England in 1670, lived to be employed in the ſame manner by Louis's rival, king William. Originally this Vander Meulen was a ſculptor. Largilliere * and Peter Van Bloemen followed him into England; the former drew the portrait of Peter Vander Meulen, from which there is a mezzotinto by Becket.

PAUL MIGNART,

Another painter who overflowed to us from France, was ſon of Nicholas Mignart of Avignon, and nephew of the celebrated

* See before in the reign of king James.

Mignart.

Mignart. There is a print by * Paul Vansomer, from a picture of the countess of Meath, painted by Paul Mignart, and another, by the same hands, of the ladies Henrietta and Anne, the two eldest daughters of the duke of Marlborough.

EGBERT HEMSKIRK †

Of Harlem, a buffoon painter, was scholar of De Grebber, but lived in England, where he painted what were called, pieces of humour; that is, drunken scenes, Quakers-meetings, wakes, &c. He was patronized by lord Rochester, and died in London 1704, leaving a son of his profession.

* I have mentioned this person in the life of Vansomer, in the preceding volume. He was both painter and scraper in mezzotinto.

† V. Graham.

FREDE-

FREDERIC KERSEBOOM*

Was born at Solingen in Germany in 1632, and went to Amſterdam to ſtudy painting, and from thence to Paris in 1650, where he worked for ſome years under Le Brun, till he was ſent to Rome at the expence of the chancellor of France, who maintained him there fourteen years, two of which he paſſed with Nicolò Pouſſin, whoſe manner he imitated; not ſo well, I ſhould ſuppoſe, as Graham aſſerts, ſince having been ſupported ſo long by a French miniſter, he probably would have fixed in France if he had made any progreſs proportionable to that expence. On the contrary he came to England to paint hiſtory, in which not meeting with much encouragement, he turned to portraits. Graham ſays he was the firſt who brought over the art of painting on glaſs. —I ſuppoſe he means, painting on look-

* I have been told that his true name was Caſaubon, and that he was deſcended from, or allied to the learned men of that appellation.

ing-

ing-glafs. Kerfeboom died in London in 1690, and was buried in St. Andrew's Holbourn.

—— SEVONYANS,

A name * of which I have heard, but can learn nothing, except that he painted a ftair-cafe in a houfe called little Montagu-houfe, the corner of Bloomfbury-fquare, and the head of Dr. Peter of St. Martin's-lane. Yet from his own portrait, † in the poffeffion of Mr. Eckardt the painter, he appears to have been an able mafter.

Sir JOHN MEDINA

Was fon of Medina de L'Afturias, a Spanifh captain who had fettled at Bruffels, where the fon was born, and inftructed in painting by

* He is often called Schonians, by which appellation he is recorded in the printed catalogue of the collection in the gallery of Duffeldorp, where are three or four pieces painted by him, particularly his own head with a long beard.

† It is now at Strawberry-hill.

by Du Chatel. He married young and came into England in 1686, where he drew portraits for ſeveral years. The earl of Leven encouraged him to go to Scotland, and procured him a ſubſcription of 500*l.* worth of buſineſs. He went, carrying a large number of bodies and poſtures, to which he painted heads. He came to England for a ſhort time, but returned to and died in Scotland, and was buried in the church-yard of the Grey-friars at Edinburgh in 1711, aged 52. He painted moſt of the Scotch nobility, but was not rich, having twenty children. The portraits of the profeſſors in the ſurgeon's-hall at Edinburgh were painted by him and are commended. At Wentworth-caſtle is a large piece containing the firſt duke of Argyle and his ſons, the two late dukes, John and Archibald, in Roman habits; the ſtyle Italian, and ſuperior to moſt modern performers. In Surgeon's-hall are two ſmall hiſtories by him. The duke of Gordon preſented Sir John Medina's head to the great duke for his collection of portraits by the painters them-

ſelves; the duke of Gordon too was drawn by him with his ſon the marquis of Huntley and his daughter lady Jane in one piece. Medina was capable both of hiſtory and landſcape. He was knighted by the duke of Queenſberry, lord high commiſſioner, and was the laſt knight made in Scotland before the Union. The prints in the octavo edition of Milton were deſigned by him, and he compoſed another ſet for Ovid's Metamorphoſis, but they were never engraved.

MARCELLUS LAROON

Was born at the Hague in 1653, and learned to paint of his father, with whom he came young into England. Here he was placed with one La Zoon, a portrait-painter, and then with Fleſhier, but owed his chief improvement to his own application. He lived ſeveral years in Yorkſhire; and when he came to London again, painted draperies for Sir Godfrey Kneller, in which branch he was eminent; but his greateſt excellence was

in

in imitating other maſters, and thoſe conſiderable. My father had a picture by him that eaſily paſſed for Baſſan's. He painted hiſtory, portraits, converſations, both in large and ſmall. Several prints were made from his works, and ſeveral plates he etched and ſcraped himſelf. A book of fencing, the cries of London, and the proceſſion at the coronation of William and Mary were deſigned by him. He died of a conſumption March 11th, 1702. His ſon, captain Laroon, who had a genius both for painting and muſic, had his father's picture painted by himſelf. *.

THOMAS PEMBROKE †

Was diſciple of Laroon, and imitated his manner both in hiſtory and portraits. He painted ſeveral pictures for Granville earl of

* The ſon ſold his collection of pictures (among which were many painted by his father) by auction Feb. 24, 1725. The ſon, called alſo Marcellus, died at Oxford June 2, 1772.

† V. Graham.

 Bath

Bath in conjunction with Woodfield, * and died at the age of 28.

FRANCIS LE PIPER,

A gentleman † artist, with whose lively conversation Graham was so struck, that he has written a life of him five times longer than most of those in his work. The substance of it is, that though born to an estate, he could not resist his impulse to drawing, which made him ramble over great part of Europe to study painting, which he scarcely ever practiced, drawing only in black and white, and carried him to Grand Cairo, where, as he could see no pictures, I am surprized he did not take to painting. Most of his performances were produced over a bottle, and took root where they were born: the Mitre Tavern at Stock's market, and the Bell at Westminster were adorned by this jovial artist. At the former was a room

* Scholar of Fuller. See the beginning of this volume.

† His father was a Kentish gentleman of Flemish extraction.

called

called *the Amſterdam*, from the variety of ſects Mr. Le Piper had painted in it, particularly a Jeſuit and a Quaker. One branch of his genius, that does not ſeem quite ſo good-humoured as the reſt of his character, was a talent for caricaturas. He drew landſcapes, etched on ſilver plates for the tobacco-boxes of his friends, and underſtood perſpective. Towards the end of his life his circumſtances were reduced enough to make him glad of turning his abilities to ſome account.—Becket paid him for deſigning his mezzotintos. Several heads of grand ſigniors in Sir Paul Rycaut's hiſtory were drawn by him, and engraved by Elder. At laſt Le Piper took to modelling in wax, and thought he could have made a figure in it, if he had begun ſooner. On the death of his mother, his fortune being re-eſtabliſhed, he launched again into a courſe of pleaſure, contracted a fever, and being bled by an ignorant ſurgeon who pricked an artery, he died of it in 1698, in Aldermanbury, and was buried in the church of St. Mary Magdalen Bermondſey in Southwark.

Vertue had a large picture by Fuller, containing the portraits of ſeveral painters and of one woman; the perſon in the middle was Le Piper.

THOMAS SADLER,

Was * ſecond Son of John † Sadler a maſter in chancery, much in favour with Oliver Cromwell, who ‡ offered him the poſt of Chief Juſtice of Munſter in Ireland, with a ſalary of £. 1000 a year, which he refuſed. Thomas Sadler was educated at Lincoln's-inn, being deſigned for the law; but having imbibed inſtructions from Sir Peter Lely, with whom he was intimate, he painted at firſt in miniature for his amuſement,

* This article is re-adjuſted from the information of his grandſon Rob. Seymour Sadler eſq; of the Inner Temple; Vertue having confounded Thomas Sadler with his ſecond couſin Ebenezer Sadler, who was the perſon that was ſteward to lord Saliſbury.

† For a more particular account of him, ſee the Hiſt. and Critical Dict. vol. ix. p p. 19. 20. and Dugdale's Origines Judiciales.

‡ The original letter is ſtill in the poſſeſſion of his great grandſon.

 and

and portraits towards the end of his life, having by unavoidable misfortunes been reduced to follow that profeſſion. There remain in his family a ſmall moon-light, part of a landſcape on copper, and a miniature of the Duke of Monmouth, by whom and by Lord Ruſſel he was truſted in affairs of great moment—a connection very natural, as Mr. Sadler's * mother was of the ancient and public-ſpirited family of Trenchard. A print of John Bunyan after Sadler has been lately publiſhed in mezzotinto. His ſon Mr. Thomas Sadler was deputy clerk of the Pells, and drew too. His fine collection of agates, ſhells, drawings, &c. were ſold a few years ago on his death.

GODFREY SCHALKEN,

A great maſter, if tricks in an art, or the mob, could decide on merit; a very confined genius, when rendering a ſingle effect

* See her deſcent from Sir Henry Seymour in the two laſt editions of Collins's Peerage.

of light was all his excellence. * What ſhould one think of a poet, if he wrote nothing but copies of verſes on a rainbow? He was born at Dort in 1643; his father who was a ſchool-maſter, wiſhed to bring him up to the ſame profeſſion, but finding the boy's diſpoſition to painting, he placed him with Solomon Van Hoogſtraten, and afterwards with † Gerard Dou, from whom he caught a great delicacy in finiſhing—but his chief practice was to paint candle-lights. He placed the object and a candle in a dark room, and looking through a ſmall hole, painted by day-light what he ſaw in the dark chamber. Sometimes he did portraits, and came with that view to England, but found the buſineſs too much engroſſed by Kneller, Cloſterman and others. Yet he once drew king William, but as the piece was to be by

* Elſum has this epigram on a boy blowing a fire-brand by Schalken;

Striving to blow the brand into a flame,
He brightens his own face, and th' author's fame.

† There is a print of Gerard Dou, with this inſcription, G. Dou. Pictor Lugd. Batav. honoris ergo, præceptorem ſuum delineavit G. Schalken.

candle-

candle-light, he gave his majeſty the candle to hold, till the tallow ran down upon his fingers. As if to juſtify this ill-breeding, he drew his own picture in the ſame ſituation. Delicacy was no part of his character—having drawn a lady who was marked with the ſmall-pox but had handſome hands, ſhe aſked him, when the face was finiſhed, if ſhe muſt not ſit for her hands.—“ No,” replied Schalken, “ I always draw them from my houſe-maid.” Robert earl of Sunderland employed him at Althorp; at Windſor is a well-known picture in the gallery. He came over twice, the laſt time with his wife and family, and ſtaid long, and got much money. He returned to Holland, and was made painter to the king of Pruſſia with a penſion, which he enjoyed two or three years, and died at Dort in 1706. Smith made mezzotintos from his Magdalen praying by a lamp, and from another picture of a woman ſleeping.

MAHARAJA SERFOGI'S ... Q 3

ADRIAN VANDIEST

Was born at the Hague and learned of his father, a painter of ſea-pieces. Adrian came to England at the age of ſeventeen, and followed both portrait and landſcape-painting, but was not much encouraged, except by Granville earl of Bath, for whom he worked at his ſeat, and drew ſeveral views and ruins in the weſt of England. One cannot think him a deſpicable painter, for ſeven of his landſcapes were in Sir Peter Lely's collection. His own portrait with a kind of ragged ſtuff about his head, and a landſcape in his hand, was painted by himſelf. He began a ſet of prints after views from his own deſigns, but the gout put an end to an unhappy life in the 49th year of his age, and he was buried in St. Martin's 1704. * He left a ſon, who painted portraits, and died a few years ago.

* Graham.

GASPAR

GASPAR SMITZ,*

A Dutch painter, who came to England ſoon after the reſtoration, and who from painting great numbers of Magdalens, was called *Magdalen Smith.* For theſe penitents ſat a woman that he kept and called his wife. A lady, whom he had taught to draw, carried him to Ireland, where he painted ſmall portraits in oil, had great buſineſs and high prices. His flowers and fruit were ſo much admired, that one bunch of grapes ſold there for 40 *l.* In his Magdalens he generally introduced a thiſtle on the fore-ground. In Painter's-hall is a ſmall Magdalen, with this ſignature GS 1662. He had ſeveral ſcholars, particularly Maubert and one Gawdy of Exeter. However, notwithſtanding his ſucceſs, he died poor in Ireland 1707.

* Graham.

THOMAS VAN WYCK

Was born at Harlem 1616, and became an admired painter of ſea-ports, ſhipping and ſmall figures. He paſſed ſome years in Italy, and imitated Bamboccio. He came to England about the time of the reſtoration. Lord Burlington * had a long proſpect of London and the Thames, taken from Southwark, before the fire, and exhibiting the great manſions of the nobility then on the Strand. Vertue thought it the beſt view he had ſeen of London. Mr. Weſt has a print of it, but with ſome alterations. This Wyck painted the fire of London more than once. In Mr. Halſted's ſale was a Turkiſh proceſſion large as life, and lord Ilcheſter has a Turkiſh camp by him. His beſt pieces were repreſentations of chymiſts and their laboratories, which Vertue ſuppoſed ingeniouſly were in compliment to the

* It is ſtill at Burlington-houſe, Piccadilly; as is a view of the Parade, with Charles II, his courtiers, and women in maſks, walking. The ſtatue of the gladiator is at the head of the canal.

faſhion

fashion at court, Charles II. and prince Rupert having each their laboratory. Captain Laroon had the heads of Thomas Wyck and his wife by Francis Hals.* Wyck died in England in 1682. He ought to have been introduced under the reign of Charles II. but was postponed to place him here with his son,

JOHN VAN WYCK,

An excellent painter of battles and huntings, his small figures, and his horses † particularly, have a spirit and neatness scarce inferior to Wovermans; the colouring of his landscapes is warm and chearful. Sometimes he painted large pieces, as of the battle of the Boyne, the siege of Namur, ‡ &c.

* A gentleman informs me that he has nine etchings by Thomas Wyck.

† The fine horse under the duke of Schomberg by Kneller, was painted by Wyck.

‡ Lord Ilchester has the siege of Narden by him, with king William, when prince of Orange, commanding at it; and lord Finlater the siege of Namur with the same king and his attendants, extremely like. In Scotland there are many pieces by Wyck.

but

but the ſmaller his pictures, the greater his merit. At Houghton is a grey-hound's head by him of admirable nature; in king James's collection was a battle by him. He painted ſeveral views in Scotland, and of the iſle of Jerſey, and drew a book of hunting and hawking. John Wyck married in England, and died at Mortlack in 1702. Beſides that eminent diſciple Mr. Wootton, he had another ſcholar,

Sir MARTIN BECKMAN,

Who drew ſeveral views, and pieces of ſhipping. He was engineer to Charles II. and planned Tilbury-fort and the works at Sheerneſs. *

* See Deſcription of London and the Environs, vol. vi. p. 143.

HENRY VAN STRAATEN

A landſcape-painter, reſided in London about the year 1690 and afterwards. He got much money here, but ſquandered it as faſt. One day ſitting down to paint, he could do nothing to pleaſe himſelf. He made a new attempt, with no better ſucceſs. Throwing down his pencils, he ſtretched himſelf out to ſleep, when thruſting his hand inadvertently into his pocket, he found a ſhilling; ſwearing an oath, he ſaid, it is always thus when I have any money. Get thee gone, continued he, throwing the ſhilling out of the window; and returning to his work, produced one of his beſt pieces. This ſtory he related to the gentleman who bought the picture. His drawings are in the ſtyle of Ruiſdale and Berghem.

J. WOOLASTON

Born in London about 1672, was a portrait-painter, and happy in taking likeneſſes, but I ſuppoſe never excellent, as his price was but five guineas for a ¾ cloth. He married the daughter of one Green, an attorney, by whom he had ſeveral children, of which one ſon followed his father's profeſſion. In 1704 the father reſided in Warwick-lane, and afterwards near Covent-garden. He died an aged man in the Charter-houſe. Beſides painting, he performed on the violin and flute, and played at the concert held at the houſe of that extraordinary perſon, Thomas Britton, the ſmallcoal-man, whoſe picture he twice drew, one of which portraits was purchaſed by Sir Hans Sloane, and is now in the Britiſh Muſeum. There is a mezzotinto from it. T. Britton, who made much noiſe in his time, conſidering his low ſtation and trade, was a collector of all ſorts of curioſities, particularly drawings, prints, books, manuſcripts on uncommon ſubjects, as myſtic

tic divinity, the philoſopher's ſtone, judicial aſtrology, and magic; and muſical inſtruments, both in and out of vogue. Various were the opinions concerning him: Some thought his muſical aſſembly only a cover for ſeditious meetings; others for magical purpoſes. He was taken for an Atheiſt, a Preſbyterian, a Jeſuit. But Woolaſton the painter, and the father of a gentleman from whom I received this account, and who were both members of the muſic-club, aſſured him that Britton was a plain, ſimple, honeſt man, who only meaned to amuſe himſelf. The ſubſcription was but ten ſhillings a year: Britton found the inſtruments, and they had coffee at a penny a diſh. Sir Hans Sloane bought many of his books, and MSS. (now in the Muſeum) when they were ſold by auction at Tom's coffee-houſe near Ludgate.

THE TANJORE MAHARAJA SERFOGI'S SARASWATI MAHAL.

JOHN SCHNELL,

Of whom, or of his works, ſays Vertue, I never heard, except from his epitaph in St. James's-church-yard at Briſtol. H. S. E. John Schnell, portrait-painter, born at Baſil April 28, 1672, died Nov. 24, 1714. One Linton was a painter of ſeveral citizens in this reign, from whoſe works there are prints. Theſe trifling notices, as I have ſaid, are only inſerted to lead to farther diſcoveries, or to aſſiſt families in finding out the painters of their anceſtors. The reſt of this reign muſt be cloſed with a few names, not much more important.

Sir RALPH COLE

Appears as the painter of a picture of Thomas Windham, eſq; from which there is a mezzotinto.

———— HEFELE

—— HEFELE

A German, came over as a ſoldier in king William's Dutch troops, obtained his diſcharge, and remained here ſeveral years, dying, it is ſaid, in queen Anne's reign. He painted landſcapes, flowers and inſects neatly in water-colours, but with too little knowledge of chiaro ſcuro. He ſold a few of his works to collectors, and the reſt, being very poor, to printſellers. They are now very ſcarce. Mr. Willett, a merchant and virtuoſo in Thames-ſtreet, has about thirty, and Mr. Chadd, jeweller in Bond-ſtreet, about a dozen.

The BISHOP of ELY.

Vertue ſays he had ſeen two drawings in black-lead by the biſhop of Ely, the one of archbiſhop Dolben from Loggan, the other of archbiſhop Teniſon from White, but

but he does not ſpecify the name of the biſhop. If theſe portraits were done at the time of Teniſon being primate, it was probably Simon Patrick biſhop of Ely, who, ſays his epitaph, was illuſtrious, Optimis artibus colendis promovendiſque. But if it was the biſhop, living when Vertue's MS. is dated, which is, 1725, it was Dr. Thomas Green. Graham mentions another prelate,

SIMON DIGBY

* Biſhop of Elfin in Ireland, whoſe limnings he much commends. †

* Conſecrated Jan. 12, 1691.

† There are ſome of his lordſhip's miniatures at Shirburn-caſtle, particularly a head of Kildare lord Digby, great-grandfather of the preſent lord. The biſhop's father was biſhop of Dromore, and a branch of the ſame family with lord Digby, but ſettled in Ireland. I am told that a taſte for the art continues in the biſhop of Elfin's deſcendants, one of whom has a genius for landſcape.

SUSAN PENELOPE ROSE,

Daughter of Gibſon the dwarf, and wife of a jeweller, painted in water-colours with great freedom. In Mr. Roſe's ſale 1723 was a half-length miniature of an embaſſador from Morocco, eight inches by ſix, painted by her in 1682, with the embaſſador's names on it; he ſat to her and to Sir Godfrey Kneller at the ſame time. I have the portrait of biſhop Burnet in his robes as chancellor of the garter, by her. She died in 1700, at the age of 48, and was buried in Covent-garden.

MARY MORE,

A lady who, I believe, painted for her amuſement, was grandmother of Mr. Pitfield; in the family are her and her huſband's portraits by herſelf. In the Bodleian Library at Oxford is a picture that ſhe gave to it, which by a ſtrange miſtake is called Sir

Thomas More, though it is evidently a copy of Cromwell earl of Eſſex. Nay, Robert Whitehall, a poetaſter, wrote verſes to her in 1674, on her ſending this ſuppoſed picture of Sir Thomas More. *

The other arts made no figure in this reign; I ſcarce find even names of Profeſſors.

JOHN BUSHNELL,

An admired ſtatuary in his own time, but only memorable to us by a capricious character. He was ſcholar of Burman, who having debauched his ſervant-maid, obliged Buſhnell to marry her. The latter in diſguſt left England, ſtaid two years in France, and from thence went to Italy. He lived ſome time at Rome and at Venice; in the laſt city he made a magnificent monument for a Procuratore di San Marco, repreſenting the ſiege of Candia, and a naval engagement

* V. Wood's Athenæ, vol. ii. fol. 786.

between

between the Venetians and Turks. He came home through Germany by the way of Hamburgh. Some of his firſt works after his return were the Statues of Charles I, and II, at the Royal-exchange, and Sir Thomas Greſham there above ſtairs. His beſt were the kings at Temple-bar. He carved ſeveral marble monuments, particularly one for lord Aſhburnham in Suſſex; one for Dr. Grew's wife in Chriſt-church London, one for lord Thomond in Northamptonſhire; Cowley's and Sir Palmes Fairborn's in Weſtminſter-abbey, and cut a head of Mr. Talman. He had agreed to compleat the ſet of kings at the Royal-exchange, but hearing that another perſon (I ſuppoſe Cibber) had made intereſt to carve ſome of them, Buſhnell would not proceed, though he had begun ſix or ſeven. Some of his profeſſion aſſerting that, though he was ſkillfull in drapery, he could not execute a naked figure, he engaged in an Alexander the Great, which ſerved to prove that his rivals were in the right, at leaſt in what he could *not* do. His next whim was to demonſtrate

the poſſibility of the Trojan horſe, which he had heard treated as a fable that could not have been put in execution. He undertook ſuch a wooden receptacle, and had the dimenſions made in timber, intending to cover it with ſtucco. The head was capable of containing twelve men ſitting round a table; the eyes ſerved for windows. Before it was half compleated, a ſtorm of wind overſet and demoliſhed it; and though two Vintners, who had contracted with him to uſe his horſe as a drinking booth, offered to be at the expence of erecting it again, he was too much diſappointed to re-commence. This project coſt him 500 *l.* Another, of veſſels for bringing coals to London, miſcarried too, with deeper coſt. Theſe ſchemes, with the loſs of an eſtate that he had bought in Kent, by a law-ſuit, quite overſet his diſordered brain. He died in 1701, and was buried at Paddington, leaving two ſons and a daughter. The ſons, of whom one had 100 *l.* a year, the other 60 *l.* were as great humouriſts as the father; they lived in a large houſe fronting Hyde-park, in the lane leading

leading from Piccadilly to Tyburn, which had been built by the father, but was unfinished, and had neither ſtair-caſe nor floors. Here they dwelt like hermits, recluſe from all mankind, ſordid and impracticable, and ſaying the world had not been worthy of their father. Vertue in one of his MSS. dated 1725, begins thus; " After long expectations I ſaw the inſide of John Buſhnell's houſe, his ſons being abroad both." He deſcribes it particularly, and what fragments he ſaw there, particularly a model in plaiſter of Charles II. on horſeback, deſigned to have been caſt in braſs, but almoſt in ruins: the Alexander and the unfiniſhed kings. Againſt the wall a large piece of his painting, a triumph, almoſt obliterated too. He was deſired to take particular notice of a bar of iron, thicker than a man's wriſt, broken by an invention of Buſhnell.

THOMAS STANTON,

A ſtatuary, made a tomb in the church of Stratford upon Avon, which Vertue ſays is in a good taſte.

D. LE MARCHAND

Was a carver in ivory born at Dieppe; was many years in England, and cut a great number of heads in baſ-relief, and ſome whole figures in ivory: Mr. Weſt has his head carved by himſelf, oval. Lord Oxford had the buſt of lord Somers by him. He alſo did one of Sir Iſaac Newton, another was a profile of Charles Marbury, ſet in a frame of looking-glaſs. Mr. Willet has another head of a gentleman, pretty large, with the initial letters, D. L. M. He died in 1726.

WILLIAM TALMAN,

Born at Weſt-Lavington in Wiltſhire, where he had an eſtate, was comptroller of the works in the reign of king William, but of his life I find ſcarce any particulars, though he was an architect employed in conſiderable works. In 1671 he built Thoreſby-houſe in Nottinghamſhire, burned a few years ago, Dynham-houſe in Glouceſterſhire 1698, Swallowfield in Berkſhire,* and Chatſworth; the elegance and lightneſs of the latter front do great honour to the artiſt; the other ſides are not equally beautifull. The flight of ſteps by which you aſcend from the hall to the apartments was thought noble enough by Kent to be borrowed for Holkam. His ſon John Talman reſided much in Italy, and made a large collection of prints and drawings, particularly of churches and altars, many of which were done by himſelf. Mr. Sadler had many

* V. the Diary of Henry earl of Clarendon, for whom it was built.

altars and insides of churches at Rome, washed by him in their proper colours, and very well executed. In the same manner he drew several of lord Oxford's curiosities. A few of his drawings are in the library of the Antiquarian Society.

Sir WILLIAM WILSON

Was an architect, and re-built the steeple of Warwick-church, after it had been burned.

ANECDOTES of PAINTING, &c.

CHAP. V.

Painters and other Artists in the Reign of Queen Anne.

THE reign of Anne so illustrated by heroes, poets and authors, was not equally fortunate in artists. Except Kneller, scarce a painter of note. Westminster-abbey testifies there were no eminent statuaries. One man there was, who disgraced this period by his architecture, as much as he enlivened it by his wit. Formed to please both Augustus, and an Egyptian monarch who thought nothing preserved fame like a solid mass of stone, he produced the Relapse and Blenheim! Party, that sharpened the genius of the age, dishonoured it too — a half-penny print of Sacheverel would have been preferred to a sketch

ſketch of Raphael. Lord Sunderland and lord Oxford collected books; the duke of Devonſhire and lord Pembroke, pictures,* medals, ſtatues: the performers of the time had little pretenſions to be admitted into ſuch cabinets. The period indeed was ſhort; I ſhall give an account of what I find in Vertue's notes.

——— PELEGRINI

Was brought from Venice in this reign by the duke of Mancheſter, for whom he painted a ſtaircaſe in Arlington-ſtreet, now deſtroyed. He performed ſeveral works of this kind, for the duke of Portland and lord Burlington, a ſalon, ſtaircaſe, and ciel-

* Prince George of Denmark, the queen's huſband, had a collection of medals, which her majeſty took in her ſhare of his perſonal eſtate, the whole of which amounted to 37,000*l.* The queen had half; the reſt was divided among his nephews and nieces, who were ſo many, that they did not receive above 1500*l.* each. V. Secret Hiſt. of England.

ings at Caſtle Howard, the ſtaircaſe at Kimbolton, and a hall at Sir Andrew Fountain's at Narford in Norfolk. He made ſeveral deſigns for painting the dome of St. Paul's, and was paid for them, though they were not executed, and was choſen one of the directors of the academy. He painted beſides many ſmall pieces of hiſtory, before he left England, * whither he

* When the famous ſyſtem of Mr. Lawes was ſet on foot in France, the directors, as oſtentatious as their apes, the South ſea-company, purchaſed the Hotel de Nevers, and began to decorate it in the moſt pompous manner. Pelegrini was invited from England to paint the cieling of the principal gallery, and wrote a deſcription of his work—all that now remains of it; for the ſyſtem burſt, and the king purchaſing the viſionary palace, it was converted into the Royal Library and Pelegrini's labours demoliſhed. France, the heathen gods, the river of Miſſiſſipi, religion, and all the virtues, and half the vices, as allegoric perſonages, with which the flatterers of the former reign had fatigued the eyes of the public, were here again re-aſſembled; and avarice, and prodigality, and impoſture were perfumed out of the ſame cenſers with which ambition, and vain-glory, and ſuperſtition had been made drunk before. Pelegrini's account of that work may be ſeen in L'Hiſtoire des Premiers Peintres du Roi. Vol. ii. p. 122.

returned

returned in 1718, but quitted it again in 1721, and entered into the ſervice of the elector palatine. With him arrived

MARCO RICCI, or RIZZI,

Who painted ruins in oil, and better in water-colours; and land-ſtorms. He and Pelegrini diſagreeing, Marco went to Venice and perſuaded his uncle to come over, Sebaſtian Ricci, who had been Pelegrini's maſter, and who was ſoon preferred to the diſciple. Ricci's works are ſtill admired, though there is little excellence in them; his colouring is chalky and without force. He painted the chapel at Bulſtrode for the duke of Portland, and in the laſt ſupper has introduced his own portrait in a modern habit. At Burlington-houſe the hall and ſome cielings are by him, and a piece of ruins in the manner of Viviano. Ricci and Caſſini, another painter here at that time,

time,* paſſed off ſeveral of their own compoſitions as the works of greater maſters. Sebaſtian painted the altar-piece in the chapel of Chelſea-college; but left England on finding it was determined that Sir James Thornhill ſhould paint the cupola of St. Paul's. Marco Ricci died at Venice in 1730.

BAKER

Painted inſides of churches, and ſome of thoſe at Rome. In Mr. Sykes's ſale was a view of St. Paul's ſince it was re-built, but with a more ſplendid altar.

* Sebaſtian Ricci excelled particularly in imitations of Paul Veroneſe, many of which he ſold for originals; and once even deceived La Foſſe. When the latter was convinced of the impoſition, he gave this ſevere but juſt reprimand to Sebaſtian; "For the future," ſaid he, "take my advice, paint nothing but Paul Veroneſes, and no more Riccis." V. Life of Mignard in L'Hiſtoire des Premiers Peintres du Roi. P. 152.

JAMES BOGDANI

Was born of a genteel family in Hungary; his father, a deputy from the ſtates of that country to the emperor. The ſon was not brought up to the profeſſion, but made conſiderable progreſs by the force of his natural abilities. Fruit, flowers, and eſpecially birds were his excellence. Queen Anne beſpoke ſeveral of his pieces, ſtill in the royal palaces. He was a man of a gentle and fair character, and lived between forty and fifty years in England, known at firſt only by the name of the Hungarian. He had raiſed an eaſy fortune, but being perſuaded to make it over to his ſon, who was going to marry a reputed fortune, who proved no fortune at all, and other misfortunes ſucceeding, poverty and ſickneſs terminated his life at his houſe in Great Queen-ſtreet. His pictures and goods were ſold by auction at his houſe, the ſign of the golden eagle, in Great Queen-ſtreet, Lincoln's-inn-fields. His ſon is in the board of Ord-

nance,

nance, and formerly painted in his father's manner.

WILLIAM CLARET

Imitated Sir Peter Lely, from whom he made many copies. There is a print from his picture of John Egerton earl of Bridgwater, done as early as 1680. Claret died at his house in Lincoln's-inn-fields in 1706, and being a widower, made his housekeeper his heirefs.

THOMAS MURRAY

Painted many portraits. At the Royal-society is a picture of Dr. Halley by him, and the earl of Halifax had one of Wycherley. There is a mezzotinto of Murray.

HUGH HOWARD,

Better known by Prior's beautiful verfes to him, than by his own works, was fon of Ralph Howard doctor of phyfic, and was born in Dublin Feb. 7, 1675. His father being driven from Ireland by the troubles that followed the Revolution, brought the lad to England, who difcovering a difpofition to the arts and Belles Lettres, was fent to travel in 1697, and on his way to Italy paffed through Holland in the train of Thomas earl of Pembroke, one of the plenipotentiaries at the treaty of Ryfwick. Mr. Howard proceeded as he had intended, and having vifited France and Italy, returned home in October 1700.

Some years he paffed in Dublin, but the greateft and latter part of his life he fpent entirely in England, practicing painting, at leaft with applaufe; but having ingratiated himfelf by his fame and knowledge of hands with men of the firft rank, particularly the duke of Devonfhire and lord Pembroke,

Pembroke, and by a parſimonious management of his good fortune and of what he received with his wife, he was enabled to quit the practical part of his profeſſion for the laſt twenty years of his life, the former peer having obtained for him the poſts of keeper of the ſtate-papers and pay-maſter of his majeſty's palaces. In this pleaſing ſituation he amuſed himſelf with forming a large collection of prints, books and medals, which at his * death (March 17, 1737) he bequeathed to his only brother Robert Howard biſhop of Elphin, who tranſported them to Ireland.

Mr. Howard's picture was drawn by Dahl, very like, and publiſhed in mezzotinto about a year before his death. Howard himſelf etched, from a drawing of Carlo Maratti, a head of Padre Reſta, the collector, with his ſpectacles on, turning over a book of drawings.

* He died in Pall-mall, and was buried at Richmond.

MAHARAJA SERFOGI'S

JAMES PARMENTIER,

A Frenchman, born in 1658, was nephew of Bourdon, by whom he was first instructed; but his uncle dying he came to England in 1676, and was employed at Montagu-house by La Fosse to lay his dead colours. King William sent Parmentier to his new palace at Loo, but he quarrelled with Marot, the surveyor of the buildings, and returned to London, where not finding much employment, he went into Yorkshire, and worked several years, both in portrait and historic painting. The altar-piece in a church at Hull, and another in St. Peter's at Leeds, Moses receiving the law, much commended by Thoresby, are of his hand. His best work was a stair-case at Worksop. To Painter's-hall he gave the story of Diana and Endymion. On the death of Laguerre in 1721, he returned to London, in hopes of succeeding to the business of the latter. He died in indifferent circumstances Dec. 2, 1730, as he was on the point of going

ing to Amſterdam, whither he had been invited by ſome relations. He was buried in St. Paul's Covent-garden.

JOHN VANDER VAART

Of Harlem, came to England in 1674, and learned of Wyck the father, but did not confine himſelf to landſcape. For ſome time he painted draperies for Wiſſing, and portraits * for himſelf, and ſtill-life. He was particularly famous for repreſentations of partridges and dead game. In old Devonſhire-houſe in Piccadilly he painted a violin againſt a door, that deceived every body. When the houſe was burned, this piece was preſerved and is now at Chatſworth. In 1713 he ſold his collection, and got more money by mending pictures than he did in the former part of his life by painting them. He built a houſe in Covent-garden of which pariſh he was an inhabitant above fifty

* He twice drew his own portrait, at the age of 30, and of 60; and one of Kerſeboom.

years. He was a man of an amiable character, and dying of a fever in 1721 at the age of ſeventy-four, was buried in the right-hand iſle of the church of Covent-garden. Prints were taken from ſeveral of his works; ſome he executed in mezzotinto himſelf, and others from Wiſſing; in which art he gave inſtructions to the celebrated John Smith. Vander Vaart, who was a batchelor, left a nephew, Arnold, who ſucceeded him in the buſineſs of repairing pictures.

RHODOLPHUS SHMUTZ

Was born at Baſil in Swiſſerland, and in 1702 came into England, where he painted portraits: Vertue ſays, "They were well-coloured, his draperies pleaſant, and his women gracefull. He died in 1714, and was buried at Pancras.

—— PREUDHOMME,

Born at Berlin of French parents, and educated in the academy there, went for ſome time to Italy, returned to Berlin, and from thence came to England in 1712, where he was much employed in copying pictures, and making drawings in chalk from Italian maſters for engravers. There was a deſign of engraving a ſet of prints from all the beſt pictures in this country, and Preudhomme went to Wilton with that view, where, after an irregular life, he died in 1726 at the age of forty. He had contracted a French ſtyle in his pictures from his maſter Monſieur Peſne.

Colonel SEYMOUR,

Nearly related to the preſent duke of Somerſet and the earl of Hertford, had ſome fine pictures, and painted in water-colours and crayons. In the latter he copied from

Cooper a head of Sir John Robinſon, lieutenant of the Tower. He alſo drew many hiſtoric heads, and portraits with a pen. He lived in the houſe in Hyde-park at the end of Kenſington-garden.

—— BOIT,

Well known for his portraits in enamel, in which manner he has never perhaps been ſurpaſſed but by his predeceſſor Petitot, and his ſucceſſor Zincke. Before I give an account of him, I muſt premiſe that I do not anſwer for the truth of ſome parts of his ſtory, which to me ſeem a little incredible. I give them as I find them in two different MSS. of Vertue, who names his authors, Peterſon, a ſcholar of Boit, and another perſon. Vertue was incapable of falſhood—perhaps he was too credulous.

Boit, whoſe father was a Frenchman, was born at Stockholm, and bred a jeweller, which profeſſion he intended to follow here in England, but changed for painting, but was upon ſo low a foot, that he went into the

the country, and taught children to draw. There he had engaged one of his ſcholars, a gentleman's daughter, to marry him, but the affair being diſcovered, Boit was thrown * into priſon. In that confinement, which laſted two years, he ſtudied enamelling; an art to which he fixed on his return to London, and practiſed with the greateſt ſucceſs: Dahl chiefly recommended him. His prices are not to be believed. For a copy of colonel Seymour's picture by Kneller he had thirty guineas; for a lady's head not larger, double that ſum, and for a few plates 500 *l.* If this appears enormous, what will the reader think of the following anecdote? He was to paint a large plate of the queen, prince George, the principal officers and ladies of the court, and Victory introducing the duke of Marlborough and prince Eugene; France and Bavaria proſtrate on the ground; ſtandards, arms, trophies. The ſize of the plate to be from 24 to 22 inches high, by 16 to 18 inches wide. Laguerre actually

* An act of tyranny, as the affair was not compleat, nor was there then a marriage-act.

painted the defign for it in oil. Prince George, who earneftly patronized the work, procured an advance of 1000 *l.* to Boit, who took a fpot of ground in May-fair, and erected a furnace, and built convenient rooms adjoyning to work in. He made feveral effays before he could even lay the enamelled ground, the heat neceffary being fo intenfe that it muft calcine as much in a few hours, as furnaces in glafs-houfes do in 24 hours. In thefe attempts he wafted feven or eight hundred pounds. In the mean time the prince, who had often vifited the operation, died. This put a ftop to the work for fome time; Boit however began to lay colours on the plate; but demanded and obtained 700 *l.* more. This made confiderable noife, during which happened the revolution at court, extending itfelf even to Boit's work. Their graces of Marlborough were to be difplaced even in the enamel, and her majefty ordered Boit to introduce Peace and Ormond, inftead of Victory and Churchill. Thefe alterations were made in the fketch, which had not been in the fire,

and remained ſo in Peterſon's hands, when he related the ſtory to Vertue. Prince Eugene refuſed to ſit. The queen died. Boit ran in debt, his goods were ſeized by execution, and he fled to France; where he changed his religion, was countenanced by the regent, obtained a penſion of 250 *l.* per ann. and an apartment, and was much admired in a country where they had ſeen no enameller ſince Petitot. Boit died ſuddenly at Paris about Chriſtmas 1726. Though he never executed the large piece in queſtion, there is one at Kenſington of a conſiderable ſize, repreſenting queen Anne ſitting, and prince George ſtanding by her. At Bedford-houſe is another very large plate of the duke's father and mother. I have a good copy by him of the Venus, Cupid, Satyr and Nymphs, by Luca Jordano at Devonſhire-houſe, and a fine head of admiral Churchill; and Miſs Reade, the paintreſs, has a very fine head of Boit's own daughter, enamelled by him from a picture of Dahl. This daughter was married to Mr. Graham, apothecary, in Poland-ſtreet.

LEWIS CROSSE

A painter in water-colours, who is not to be confounded with * Michael Croffe or De La Crux, whom I have mentioned in the reign of Charles I. Lewis Croffe painted feveral portraits in miniature in Queen Anne's time, many of which are in the collection of the duchefs of Portland, the countefs of Cardigan, &c. This Croffe repaired a little picture of the queen of Scots in the poffeffion of duke Hamilton, and was ordered to make it as handfome as he could. It feems, a round face was his idea of perfect beauty, but it happened not to be Mary's fort of beauty. However, it was believed a genuine picture, and innumerable copies were made from it. It is the head in black velvet trimmed with ermine. Croffe had a valuable collection of miniatures, the works of Peter Oliver, Hofkins and Cooper. Among them was a fine picture of a lady Sunderland by the

* It is Michael Croffe, of whom there is an account in Graham.

the latter, his own wife, and a head almoſt profile in crayons of Hoſkins; a great curiosity, as I neither know of any other portrait of that maſter, nor where the picture itſelf is now. That collection was ſold at his houſe the ſign of the blue anchor in Henrietta-ſtreet Covent-garden, Dec. 5, 1722, and Croſſe died in October 1724.

Statuary in this reign, and for ſome years afterwards, was in a manner monopolized by

FRANCIS BIRD.

The many public works by his hand, which inſpire nobody with a curioſity of knowing the artiſt, are not good teſtimonies in his favour. He was born in Piccadilly 1667, and ſent at eleven years of age to Bruſſels, where he learned the rudiments of his art from one Cozins, who had been in England. From Flanders he went to Rome, and ſtudied under Le Gros. At nineteen, ſcarce remembring his own language, he came home, and worked firſt for Gibbons, then

then for Cibber. He took * another ſhort journey to Italy, and at his return ſet up for himſelf. The performance that raiſed his reputation, was the monument of Buſby. The latter had never permitted his picture to be drawn. The moment he was dead, his friends had a caſt in plaiſter taken from his face, and thence a drawing in crayons, from which White engraved his print, and Bird carved his image. His other principal works, which are all I find of his hiſtory, were,

The converſion of St. Paul in the pediment of that cathedral. Any ſtatuary was good enough for an ornament at that height, and a great ſtatuary had been too good.

The baſ-reliefs under the portico.

The ſtatue of queen Anne, and the four figures round the pedeſtal, before the ſame church. The author of the Abregè, ſpeaking of Engliſh artiſts, ſays, "à l'egard de la ſculpture, le marbre gemit, pour ainſi dire, ſous des ciſeaux auſſi peu habiles que ceux qui

* Theſe two journies, it is ſaid, he performed on foot.

qui ont executé le groupe de la reine Anne, placè devant l'Eglise de St. Paul, & les tombeaux de l'Abbaye de Westminster." This author had not seen the works of Rysbrach and Roubiliac; and for the satire on the groupe of queen Anne, we may pardon the sculptor who occasioned it, as it gave rise to another satire, those admirable lines of Dr. Garth.

The statue of cardinal Wolsey at Christchurch.

The brazen figure of Henry VI. at Eton-college—a wretched performance indeed!

A magnificent monument in Fulham-church for the lord Viscount Mordaunt. Bird received 250*l.* for his part of the sculpture.

The sumptuous monument of the last duke of Newcastle in Westminster-abbey, erected by the countess of Oxford, his daughter. The cumbent figure is not the worst of Bird's works.

At lord Oxford's auction was sold his copy of the faun.

Bird died in 1731, aged 64.

Sir JOHN VANBRUGH

Belongs only to this work in a light that is by no means advantageous to him. He wants all the merit of his writings to protect him from the cenſure due to his deſigns. What Pope ſaid of his comedies, is much more applicable to his buildings—

How Van wants grace!—

Grace! He wanted eyes, he wanted all ideas of proportion, convenience, propriety. He undertook vaſt deſigns, and compoſed heaps of littleneſs. The ſtyle of no age, no country, appears in his works; he broke through all rule, and compenſated for it by no imagination. He ſeems to have hollowed quarries rather than to have built houſes; and ſhould his edifices, as they ſeem formed to do, out-laſt all record, what architecture will poſterity think was that of their anceſtors? The laughers, his cotemporaries, ſaid, that having been confined in the baſtile, he had drawn his notions of building from that fortified

tified dungeon. That a ſingle man ſhould have been capricious, ſhould have wanted taſte, is not extraordinary. That he ſhould have been ſelected to raiſe a palace, * built at the public expence, for the hero of his country, ſurpriſes one. Whoſe thought it was to load every avenue to that palace with inſcriptions, I do not know; altogether, they form an edition of the acts of parliament in ſtone. However partial the court was to Vanbrugh, every body was not ſo blind to his defects. Swift ridiculed both his own diminutive houſe at Whitehall, and the ſtupendous pile at Blenheim; of the firſt he ſays,

> At length they in the rubbiſh ſpy
> A thing reſembling a gooſe-pye.

And of the other,

> That if his grace were no more ſkill'd in
> The art of battering walls than building,
> We might expect to ſee next year
> A mouſe-trap-man chief engineer.

Thus

* The ducheſs quarrelled with Sir John and went to law with him, but though he proved to be in the right, or

Thus far the satyrist was well founded; party-rage warped his understanding, when he censured Vanbrugh's plays, and left him no more judgment to see their beauties than Sir John had, when he perceived not that they were the only beauties he was formed to compose. Nor is any thing sillier than Swift's pun on Vanbrugh's being Clarenceux-herald, which the dean supposes enabled him *to build houses*. Sir John himself had not a worse reason for being an architect. The faults of Blenheim did not escape the severe Dr. Evans, though he lays them on the master, rather than on the builder;

> The lofty arch his vast ambition shows,
> The stream an emblem of his bounty flows.

These invectives perhaps put a stop to Vanbrugh's being employed on any more buildings for the crown, though he was surveyor of the works at Greenwich, comp-

or rather *because* he proved to be in the right, she employed Sir Christopher Wren to build the house in St. James's-park.

troller

troller general of the works, and ſurveyor of the gardens and waters. His other deſigns were;

St. John's-church, Weſtminſter, a wonderful piece of abſurdity,

Caſtle-howard in Yorkſhire.

Eaſtberry in Dorſetſhire.

King's-weſton near Briſtol.

Eaſton-neſton in Northamptonſhire.

One front of Grimſthorp.

Mr. Duncombe's in Yorkſhire.

Two little caſtles at Greenwich.

The Opera-houſe in the Hay-market.

Durable as theſe edifices are, the Relapſe, the Provoked Wife, the Confederacy, and Æſop, will probably out-laſt them; nor, ſo tranſlated, is it an objection to the two laſt that they were tranſlations. If Vanbrugh had borrowed from Vitruvius as happily as from Dancour, Inigo Jones * would not be the firſt architect of Britain.

Sir

* Inigo Jones imitated the taſte of the antique, but did not copy it ſo ſervilely as Palladio. Lord Burling-

ton,

MAHARAJA SERFOJI

Sir John Vanbrugh died at Whitehall March 26, 1726. In his character of architect, Dr. Evans bestowed on him this epitaph,

> Lie heavy on him, earth, for he
> Laid many a heavy load on thee.

——— ROBERTI,

An architect, who built the staircase at Coudray, the lord Montacute's; Pelegrini painted it.

ton, who had exquisite taste, was a little too fearful of deviating from his models. Raphael, Michael Angelo, Vignola, Bernini, and the best Italian architects, have dared to invent, when it was in the spirit of the standard. Perhaps there could not be a more beautiful work, than a volume collected and engraved from the buildings and hints of buildings in the pictures of Raphael, Albano, Pietrò Cortona, and Nicolò Poussin. It is surprizing that Raphael's works in this manner have not been assembled. Besides thoughts in his paintings, he executed several real buildings of the truest delicacy.

——— BAGOTTI

—— BAGOTTI

Is mentioned by Vertue, but not with much juſtice, for admirable execution of a cieling in ſtucco, at Caſhiobury, lord Eſſex's ſeat. It repreſents Flora, and other figures, and boys in alto-relievo ſupporting feſtoons.

JOHN CROKER

Was bred a jeweller, which profeſſion he changed for that of medalliſt. He worked for Harris; and ſucceeding him, graved all the medals from the end of king William's reign, of whom he ſtruck one large one, all thoſe of queen Anne, and George the firſt. and thoſe of George the ſecond, though Croker died many years before him, but none of our victories in that reign were ſo recorded.

APPENDIX.

The following ſlight notices relating to artiſts who have worked for the Engliſh but came not to England, or who are curſorily mentioned to have been here, are extracted from Deſcamps.

HUBERT JACOBS, of Delft, painted portraits of ſeveral Engliſh; and it is pretended that to ſatisfy their natural impatience, he formed a haſty manner that prejudiced his works and reputation. Vol. ii. p. 36.

John David de Heem, of Utrecht, a celebrated painter of flowers, had ſold a capital piece to Vander Meer, another painter, for 2000 florins. Vander Meer being plundered by ſome troops, had no reſource but in preſenting that curioſity to king William, having inſerted the monarch's head in the garland. The king brought it to England, having beſtowed a lucrative employment on the donor. Vol. ii. p. 39.

 Henry

Henry Pot, of Harlem, drew the portraits of the king and queen of England, and of the principal nobility — at what time is not ſpecified — probably they were Charles II. and his mother, &c. during their exile. Vol. ii. p. 43.

John Lievens, born at Leyden in 1607, was an admired painter of portraits. The prince of Orange preſented to the Engliſh embaſſador (who gave it to the king) the picture of a ſtudent ſitting by the fire, which pleaſed ſo much that Lievens came to England on the credit of it, drew moſt of the royal family and moſt of the nobility, though then but 24, (it was in 1630) and ſtaid here three years. This is all the account I find of this painter in England, nor do I know any of his works here; yet the tradition is confirmed by a MS. catalogue of king Charles's pictures, in which are named, the ſtudent; portraits of the prince and princeſs; and a ſalutation of the virgin. Deſcamps, vol. ii. p. 117.

Palamedes Stevens, according to Deſcamps, is ſtill more our own, having been born at

London in 1607, though he never practiced here. His father, an eminent ſculptor of Delft, was celebrated for carving vaſes in porphyry, agate, jaſper, and other precious materials, and was invited to England by James I. where the ſon was born, ſoon after which he was carried by his father to Holland, and died at the age of 31. Deſcamps, vol. ii. p. 118.

Nicholas de Heltſtokade, of Nimeguen, painted the king of England. I ſuppoſe, Charles II. Ib. p. 112.

The directors of the Dutch Eaſt India-company gave 4000 florins for a picture of Gerard Dow, repreſenting a woman with an infant on her lap, playing with a little girl; they preſented it to Charles II. on his reſtoration; king William carried it back to Loo. Ib. 221.

Giles Schagen, of Alcmaer, was a great copyiſt, and painted portraits and ſea-pieces. He was born in 1616, and Deſcamps ſays, he was in England. Ib. 253.

King William gave 900 florins for a picture by *Mary Van Ooſterwyck*.

John Henry Roos, born at Otterburg in the

the lower Palatinate in 1631, was a painter of landſcape and animals, and, according to Deſcamps, came into England; but probably ſtaid here very little time.

William Sckellinks, according to the foregoing authority, was here too, but ſtaid as little. He painted in Holland the embarkation of Charles II. at the reſtoration, which was reckoned his capital work.

John de Baan, born at Harlem 1633, became ſo conſiderable a portrait-painter that on his arrival in England, Lely, who if Deſcamps were to be credited, was the moſt jealous of his profeſſion, (which is a paſſion more likely to be felt by the worſt artiſts than by the beſt) was exceedingly glad that De Baan returned ſoon to the Hague. He frequently drew king William and queen Mary, and painted king James in his paſſage through Holland. John de Baan died in 1702.

That neat and curious painter *Vander Heyden* was probably in England, for Deſcamps (vol. iii. p. 49.) mentions a view of the Royal-exchange by him.

Franciſco Milè was here, but made no ſtay.

Robert du Val, who had been employed by king William at Loo, was ſent over to clean the Cartoons, and place them in Hampton-court. See his Life in Deſcamps, vol. iii. p. 172.

John Van Hugtenburch, of Harlem, was employed by prince Eugene to paint his battles, and had a ſhare in the deſigns for the triumphal tapeſtry at Blenheim.

Auguſtine Terweſten, of the Hague, born in 1649, viſited England in the courſe of his ſtudies.

John Vander Spriet, of Delft, painter of portraits, died at London. He is quite unknown. V. Deſcamps, vol. iii. p. 261.

Simon Vander Does ſtaid here but a very ſhort time.

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